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OF  
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## PREFACE.

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## INDEX I.—METRICAL.

S.M.	No.	C.M.—Continued.	No	C.M.—Continued.	No.
Amerton .. .. .	343	Arnold's .. .. .	23	Southampton .. ..	43
Annil .. .. .	344	Aubrey .. .. .	358	Sprague .. .. .	44
Angustine .. .. .	1	Bedford .. .. .	24	Sudeley .. .. .	809
Bethlehem .. .. .	2	Belmont .. .. .	25	S. Agnes .. .. .	374
Cheltenham .. ..	345	Bristol .. .. .	26	S. Ann .. .. .	45
Christchurch .. ..	346	Caterham .. .. .	359	S. Benedict .. ..	46
Clifton .. .. .	3	Chichester .. ..	27	S. Bernard .. ..	47
Colmworth .. .. .	347	Claremont .. ..	28	S. David .. .. .	48
Eastnor .. .. .	4	Coventry Carol ..	805	S. Frances .. ..	49
Erith .. .. .	348	Dalehurst .. ..	360	S. Fulbert .. ..	375
Franconia .. .. .	5	Dublin .. .. .	29	S. Magnus .. ..	50
Holy Rood .. .. .	6	Dundee .. .. .	30	S. Marguerite .. ..	376
Huddersfield .. ..	7	Eagley .. .. .	361	S. Mary .. .. .	51
Kirk Braddan .. ..	349	Evan .. .. .	31	S. Peter .. .. .	52
Nuptiæ .. .. .	350	Eversley .. .. .	362	S. Saviour .. ..	377
Olmutz .. .. .	8	Farningham .. ..	363	S. Stephen .. ..	53
Serenity .. .. .	9	Farrant .. .. .	32	S. Thomas .. ..	54
Shawmut .. .. .	10	Faversham .. ..	364	Tallis .. .. .	55
Silchester .. .. .	11	Galilee .. .. .	365	Tiverton .. .. .	56
Sorrel Hill .. .. .	355	Gloucester .. ..	33	Tottenham .. ..	57
Swabia .. .. .	12	Holy Cross .. ..	366	Tudor .. .. .	378
S. Andrew .. .. .	351	Holy Trinity .. ..	367	Westminster .. ..	379
S. Bride .. .. .	13	Horsley .. .. .	806	When fairest Eve ..	380
S. George .. .. .	352	Jazer .. .. .	368	Winchester Old ..	58
S. John .. .. .	14	Kendal .. .. .	369	Windsor .. .. .	59
S. Luke .. .. .	353	Kensington .. ..	370	York .. .. .	60
S. Mary Redcliffe ..	15	London .. .. .	34		
S. Michael .. .. .	16	Lyndhurst .. ..	371	L.M.	
S. Paul's College ..	354	Manchester .. ..	35	Alstone .. .. .	843
S. Raphael .. .. .	17	Martyrdom .. ..	36	Angels' Hymn .. ..	61
Thetford .. .. .	18	Merton .. .. .	372	Angelus .. .. .	381
Tuam .. .. .	19	Miles' Lane .. ..	37	Antwerp .. .. .	382
Tytherton .. .. .	20	Mirfield .. .. .	373	Arundel .. .. .	62
Woolwich .. .. .	356	Mount Calvary ..	807	Atonement .. ..	383
		Mylon .. .. .	38	Boston .. .. .	63
C.M.		Palestine .. ..	39	British .. .. .	64
Abbey .. .. .	21	Rome .. .. .	40	Carey's .. .. .	65
Abridge .. .. .	22	Salisbury .. ..	41	Cathedral Chant ..	66
Allhallows .. .. .	357	Sawley .. .. .	808	Charmouth .. ..	67
		Solomon .. .. .	42		

# INDEX I.—METRICAL.

L.M.—Continued.			L.M.—Continued.			L.M.—Continued.		
	No.			No.			No.	
Croyland .. ..	384	Lux Vitæ .. ..	391	Selborne .. ..	400			
David's Harp .. ..	68	Magdeburgh .. ..	79	Staincliffe .. ..	401			
Eden .. ..	69	Mainzer .. ..	80	S. Agnes .. ..	92			
Eisenach .. ..	70	Malta .. ..	392	S. Anselm .. ..	396			
Eisenach (or 8.7.8.7.8.8.)	844	Melcombe .. ..	81	S. Cross .. ..	94			
Elstow .. ..	385	Missionary Chant .. ..	82	S. Edward .. ..	93			
Ernan .. ..	71	Montgomery .. ..	83	S. Goar .. ..	95			
Festus .. ..	72	Morning Hymn .. ..	84	S. Gregory .. ..	96			
Gloucester .. ..	73	Neapolis .. ..	85	S. Luke .. ..	97			
Goodmanham .. ..	386	Norfolk .. ..	86	S. Olave's .. ..	98			
Hampstead .. ..	387	Nuremberg .. ..	87	S. Polycarp .. ..	397			
Holly .. ..	845	Old 100th .. ..	88	S. Sepulchre .. ..	398			
Home .. ..	74	Ombersley .. ..	393	S. Vincent .. ..	847			
Hursley .. ..	75	Pentecost .. ..	846	Tallis' Canon .. ..	99			
Jam lucis .. ..	388	Philadelphia .. ..	89	Veni Emmanuel .. ..	848			
Leamington .. ..	389	Rockingham .. ..	90	Waltham .. ..	402			
Leeds .. ..	390	Roker .. ..	394	Whitburn .. ..	403			
Lentz .. ..	76	Rotherfield .. ..	395	Winchester .. ..	100			
Luther's Chant .. ..	77	Samson .. ..	91	Zorah .. ..	404			
Luton .. ..	78	Saxby .. ..	399					

Measure.	Name of Tune.	No.	Measure.	Name of Tune.	No.
3.7.7.7.3. ..	Dudbridge ..	715	5.6.6.5.9. ..	Harvest.. ..	723
4.4.7.7.6. ..	Requiem ..	419		Reaping .. ..	724
4.4.7.8.8.7. ..	S. Winifred's ..	716	6.4.6.4. ..	All Saints .. ..	126
	Windermere ..	717		Gottlieb .. ..	726
4.6.4.6.4.6.4.6. ..	Auckland ..	420	6.4.6.4.6.4.6.4. ..	Tempest .. ..	427
	Eton .. ..	421	6.4.6.4.6.6.4. ..	Excelsius .. ..	127
P.M. (4.6.) ..	Hurstmonceux ..	718		Propior Deo .. ..	428
4.10.10.10.4. ..	Ora, labora ..	719	6.4.6.4.6.6.4.6.4. ..	Lord God Omnipotent .. ..	725
5.4.5.4.5.4.5.4. ..	Salvator amicus ..	422		Ebury .. ..	429
5.5.5.5.6.5.6.5. ..	Hanover .. ..	121		S. Nicholas .. ..	128
	Houghton .. ..	122	6.4.6.4.6.7.6.4. ..	Broomsgrove ..	727
	S. Louise .. ..	424	6.4.6.4.10.10. ..	Sursam corda ..	430
P.M. (5.5.) ..	Santa Laura ..	720	6.4.6.6. ..	S. Oswald .. ..	431
5.5.5.5.10.11.11.10.	Lindthorpe ..	423	6.5.6.5. ..	Derby .. ..	130
5.5.5.11. ..	New Year Hymn ..	123		S. Dominic .. ..	432
5.5.7.5.5.7.7. ..	Introit .. ..	425		S. Leonard .. ..	433
5.5.7.5.5.7.10.10.	Harborne .. ..	426	6.5.6.5.6.5. ..	Pax noctis .. ..	434
5.5.8.8.5.5. ..	Fatherland .. ..	721	6.5. (8 lines) ..	Eversley .. ..	728
	Hafodwen .. ..	124		Franconia .. ..	129
	Spire .. ..	722		Midian .. ..	729
5.5.11.5.5.11. ..	Wareham .. ..	125			



Measure.	Name of Tune.	No.	Measure.	Name of Tune.	No.
6.5. (8 lines) ..	Princethorpe ..	730	6.6.6.6.8.8. ..	Penrhyn ..	453
	S. Anthony ..	435		Portus Salutis ..	747
	S. Cephas ..	436		Safe Home ..	454
	S. Mary Magdalene ..	437		S. Godrie ..	455
	Vespers ..	438		S. Swithin ..	142
6.5. (12 lines) ..	Ambleside ..	731		Waverton ..	456
	Brightly gleams ..	732	6.6.7.7.7.7. ..	Fulneck ..	143
	Onward, Christian		6.6.8.4. ..	Thornfield ..	451
	Soldiers ..	733		Verbum pacis ..	452
	S. Gertrude ..	439	6.6.8.4.6.6.8.4. ..	Leoni ..	144
	S. Joseph ..	734	S.M.D. ..	Ataroth ..	458
	Sumus Tibi ..	735		Bach ..	145
	Watchword ..	736		Coronamento ..	748
6.5.6.5.6.6.6.5. ..	Sunderland ..	737		Diademata ..	749
6.6.4.6.6.4. ..	Harlan ..	131		Fairfield ..	146
6.6.4.6.6.6.4. ..	Benison ..	440		Harvington ..	459
	Moscow ..	132		Hastings ..	460
	Pentecost ..	441		Leominster ..	461
	Philippi ..	133	6.6.8.6.6.8. ..	Ascalon ..	147
	Weston ..	442		Hilary ..	457
6.6.4.8.8.4. ..	S. Osyth ..	738	6.6.8.6.6.8.3.3.6.6.	Chepstow ..	462
6.6.6.4. ..	Miriam ..	134	6.6.8.6.8.6.8.6. ..	Wargrave ..	752
6.6.6.6. ..	Ah Jesus! ..	739	6.6.8.6.8.7. ..	S. Vincent ..	148
	Entreaty ..	135	6.6.8.6.8.8. ..	Bath ..	463
	Kemerton ..	445		Lucca ..	149
	Proctor ..	740	6.6.8.6.10.12. ..	Rabboni ..	750
	S. Denys ..	443	6.8.8.8.6. ..	Hingham ..	751
	S. Dunstan ..	444	6.6.8.10.6.6. ..	Cambria ..	464
6.6. 6.6. 6.6. ..	Havergal ..	741	6.6.10.6.6.10. ..	Elvey ..	150
	Oasis ..	446	6.7.6.7.6.6.6.6. ..	Wittemburg ..	151
6.6.6. 6.6.6. ..	Laudes Domini ..	447	6.8.6.4. ..	Halifax ..	152
6.6.6.6.6.6.6.6. ..	Resignation ..	449	6.10.6.10. ..	Homburg ..	153
	S. Jude ..	448		Rest ..	465
	S. Margaret ..	136	6.10.10.6. ..	Benedictus ..	466
6.6.6.6.6.6.6.6.3. ..	Invitation ..	742	6.10.10.10. ..	Protection ..	753
6.6.6.6.6.6.6.8. ..	Brookwood ..	744	7.4.7.4.7.4.7.4. ..	Easter Hymn	
6.6.6.6.6.6.10.10. ..	Peace ..	743		(Carey) ..	154
6.6.6.6.7.7. ..	S. Bede ..	137		Easter Hymn	
6.6.6.6.8.8. ..	Adoration ..	138		(Monk) ..	155
	Christchurch ..	450		Leamington ..	754
	Croft's 148th ..	139		S. Bridget ..	519
	Darwell's 148th ..	140	7.5.7.5. ..	Dorcas ..	755
	Gopsal ..	745		God's Gifts ..	756
	Hushed was the		7.5.7.5.7.5.7.5. ..	Dedicatio Anni ..	468
	Evening Hymn ..	746	7.5.7.5.7.5.7.5.8.8.	Dovedale ..	467
	Old 148th ..	141		Jehovah Shammah ..	757

Measure.	Name of Tune.	No.	Measure.	Name of Tune.	No.
7 5.7.5.7.7.	.. Silksworth ..	469	7.6.7.6.7.7.(or 8.)7.6.	Brentwood ..	484
7.6.7.6.7.7.	.. Melancthon ..	470		Chesterfield ..	165
7.6.7.6. ..	.. Barton ..	471		Edgbaston ..	492
(or 7.6.7.6.6.)	Notre Dame ..	758		Greenock ..	485
	Sacrifice ..	472		Jeshurun ..	486
	S. Alphege ..	156		Lomas ..	487
	S. Philip ..	157		Marlow ..	488
7.6.7.6.7.6.7.5. ..	Rutherford ..	473		Russell Place ..	168
7.6.7.6.7.6.7.6. ..	Angels' story ..	760		S. Fabian ..	489
	Aurelia ..	474		S. Hilary ..	166
(Trochaic)	Beachley ..	482		S. Ursula ..	490
	Cara Patria ..	761		Taunton ..	491
	Come unto Me ..	762	7.6.7.6.8.8. ..	S. Anatolius ..	493
	Day of Rest ..	763		Commonwealth ..	778
	Evening ..	764	7.6.7.7.7.6.8.6. ..	Now pray we ..	779
	Ewing ..	159	7.6.8.6 ..	Hebden ..	780
	Exultation ..	475	7.6.8.6.7.6.8.6. ..	Alford ..	781
	Fairford ..	476	7.6.8.6.8.6.8.6. ..	S. Christopher ..	782
	I love to hear the		7.7.4. ..	S. Millicent ..	783
	story ..	759	7.7.5.7.7.5. ..	Lord of Love ..	784
	Jerusalem ..	765	7.7.7. ..	Hempton ..	494
	Jesu, Magister Bone	766		Lacrymæ ..	785
	Lancashire ..	767	7.7.7.3. ..	Agathos ..	786
	Light of the World	768		Samos ..	495
	Lux Mundi ..	769	7.7.7.4. ..	Beckenham ..	496
	Lymington ..	477		Silent Night ..	787
	Missionary ..	160		Stille Nacht ..	788
	Mossleigh ..	478	7.7.7.5. ..	Ambrose ..	497
	Munich ..	161		Capetown ..	169
	Pearsall ..	770		Ledbury ..	170
	S. Alban's ..	158	7.7.7.6. ..	Catford ..	498
	S. Anselm ..	771		Evelyn ..	499
	S. Ewen ..	481		Richmond ..	500
	S. George's, Bolton	479		S. Jerome ..	501
	S. Ninian ..	480	7.7.7.7. ..	Allerton ..	405
	S. Theodulph ..	162		Antioch ..	101
	The Old, Old Story	773		Barnet ..	406
	Tours ..	772		Bayford ..	407
7.6.7.6.7.6.7.6.6.8.4.	Myra ..	483		Beethoven ..	102
	Wir pflügen ..	774		Blencowe ..	408
Irreg. (7.6.) ..	Via Crucis ..	775		Chester ..	103
7.6. (or C.M.) (12 lines)	Sowing ..	776		Christ Chapel ..	104
7.6.7.6.7.7. ..	Holywell ..	163		Christus ..	409
(pec. ac.)	S. Saviour's ..	164		Clarence ..	789
	S. Winifred ..	777		Eli ..	105
7.6.7.6.7.8.7.6. ..	Atonement ..	167		Elijah ..	410

Measure.	Name of Tune.	No.	Measure.	Name of Tune.	No.
7.7.7.7. ..	Ellingham ..	411	7.7.7.7.7.7.7.7. ..	Stainforth ..	517
	Ephraim ..	106		Syria ..	180
	Festus ..	412		S. George ..	792
	Geneva ..	107		S. Mary Magdalene	516
	German Hymn ..	108		Tichfield ..	181
	Hart's ..	109	7s. (10 lines) ..	Calvary ..	509
	Innocents ..	110		Crucifixion ..	510
	Latrobe ..	111	7.7.7.7.8.7. ..	Peter's Hill ..	182
	Litany ..	112	7.7.7.7.8.8. ..	Glentworth ..	183
	Lubeck ..	113		Hebron ..	793
	Majesty ..	413	7.7.7.8.8.8. ..	Florence ..	184
	Nottingham ..	114	7.7.8.7.7.7.8.7. ..	Grassmere ..	518
	Redhead, No. 47	115		Lostwithiel ..	185
	Sherborne ..	116	7.7.8.8.7. ..	Child Service ..	794
	S. Austell ..	414	7.8.7.8. ..	Mercy ..	186
	S. Bees ..	415	7.8.7.8.4. ..	S. Albinus ..	520
	S. Bees ..	790	7.8.7.8.7.7. ..	Tender Shepherd	795
	S. Cecilia ..	117	7.8.7.8.8.8. ..	Heilige Jesu ..	796
	S. Columb ..	416	7.8.8.7. ..	Knowlton ..	187
	S. Mark ..	118	8.3.3.6. ..	Kirk Ella ..	797
	University College	417	8.3.8.3. ..	Rickmansworth	521
	Vienna ..	119	P.M. (8.3.10.3.) ..	Christmas ..	798
	Weber ..	120	8.4.8.4. ..	Churt ..	799
	Wickham ..	418	8.4.8.4.8.4. ..	Wentworth ..	522
7.7.7.7.3. ..	Dartford ..	502	8.4.8.4.8.4.8.4. ..	Refuge ..	800
7.7.7.7.7.7. ..	Ashburton ..	503	8.4.8.4.8.8.8. ..	Shipley ..	523
	Bekesbourne ..	504	8.4.8.4.8.8.8.4. ..	Braine, No. 22 ..	188
	Bethany ..	171		Goodrest ..	524
	Cassel ..	174	8.5.8.3. ..	Ashford ..	801
	Dix ..	172		Stephanos ..	802
	Guildford ..	505		Thornbury ..	525
	Latton ..	508	8.5.8.5.8.4.3. ..	Angel Voices ..	803
	Maidstone ..	507	8.6.6. ..	Hulme ..	197
	Nassau ..	173	8.6.6.8.6.6. ..	Nativity ..	804
	Norwood ..	506	8.6.8.4. ..	Linton ..	526
	Spain ..	175		S. Cuthbert ..	189
	Wells ..	176	8.6.8.6.4.4.8.8. ..	Baden ..	810
7.7.7.7.7.7.7.7. ..	Brompton ..	511		Resurrection ..	527
	Christmas Hymn	178	8.6.8.6.6.6.6.6. ..	Eden ..	528
	Coburg ..	177		S. Helena ..	529
	Eltham ..	512	8.6.8.6.4. ..	Peregrinus ..	530
	Hollingside ..	513	8.6.8.6.8.6. ..	Allhallows ..	190
	Leyton ..	514		Spohr ..	191
	New S. Andrews	791		S. Silas ..	531
	Refuge ..	179	C.M.D. ..	Aurora ..	811
	Sorrento ..	515		Bethlehem ..	533

Measure.	Name of Tune.	No.	Measure.	Name of Tune.	No.
C.M.D. ..	Blenden ..	534	8.7.8.7.7.7. ..	Irby ..	556
	Castle Rising ..	535		Praise ..	555
	Christmas Morn- ing Hymn ..	812		Requiem ..	819
	Ellacombe ..	532		Solicitude ..	205
	Filius Dei ..	536	8.7.8.7.7.4.4.7.7.	Hanover Palace ..	212
	Kirkstall ..	537	8.7.8.7.7.7.7.7. ..	Exeter ..	548
	Morley ..	538	8.7.8.7.4. (or 8.) 7.	Benediction ..	207
	Noël ..	813		Corfe Mulleu ..	557
	Selwyn ..	539		Dismissal ..	208
	S. Matthew ..	192		Ilmington ..	559
	S. Petersburg ..	814		Jerusalem luminosa ..	558
	Usk ..	193		Kelveden ..	560
	Vox Dilecti ..	815		Kenilworth ..	561
C.M. (or 7.6.) (12 lines)	Sowing ..	776		Lewisham ..	563
8.6.8.6.8.8. ..	Brunswick ..	194		Mannheim ..	564
	Palmyra ..	195		Praise, my soul ..	903
	Preparation ..	540		Regent Square ..	565
8.6.8.6.8.8.6. ..	Handsworth ..	541		S. Austin ..	562
8.6.8.6.8.8.8.6. ..	Wantage ..	542		S. Werburg ..	210
8.6.8.6.8.8.8.8. ..	Maidstone ..	543		Triumph ..	566
8.6.8.8.6. ..	Dereham ..	544		Vogel ..	209
	Newcastle ..	545		Zurich ..	211
	Royal Fort ..	196	8.7.8.7.8.7.7.7. ..	Corde natus ..	567
8.7.8.4. ..	Sterula ..	546	8.7.8.7.8.7.8.7. ..	Advent ..	821
8.7.8.7. ( <i>Iambic</i> )	Dominus regit me ..	547		Austria ..	822
8.7.8.7. ( <i>Trochaic</i> )	Batavia ..	198		Bethany ..	823
	Canterbury ..	199		Deerhurst ..	569
	Faber ..	816		Deus Omnipotens ..	824
	Lightcliffe ..	549		Faben ..	570
	Love Divine ..	817		Golden Sheaves ..	825
	Lucerne ..	550		Granta ..	213
	Mariners ..	200		Juxta crucem ..	571
	Pange lingua ..	201		Lux Eoi ..	572
	Sardis ..	202		Salvator ..	573
	Sharon ..	203		Sanctuary ..	574
	S. Maby ..	551		Scopas ..	826
	S. Oswald ..	204		Sursum Voces ..	827
	S. Sylvester ..	552		S. Hilda ..	575
8.7.8.7.3. ..	Cleeve ..	577		Tantum ergo ..	214
8.7.8.7.6.6.8.8. ..	Stanmore ..	216		Vesper ..	215
P.M. (8.7.) ..	Resurrexit ..	820		Westbourne ..	576
8.7.8.7.7.7. ..	Bishopsbourne ..	553	8.7. (12 lines) ..	Morgenlied ..	829
	Carleton ..	818	8.7.8.7.8.8. (or L.M.)	Eisenach ..	844
	Evensong ..	206	8.7.8.7.8.8. ..	Jehovah Shalom ..	830
	Gounod ..	554		Seaford ..	579
				Solace ..	831



Measure.	Name of Tune.	No.
8.7.8.7.8.8.	S. Sebastian ..	578
8.7.8.7.8.8.7.	Dettingen ..	832
	Luther's Hymn ..	217
	Maitland ..	580
	Zohemoth ..	218
8.7.8.7.8.8.7.7.	Chamouni ..	568
P.M. (8.7.)	Brandon ..	828
8.8.6. ..	Comforter Divine	833
8.8.6.8.8.6.	Cilicia ..	585
	Drayton ..	219
	Inspruck ..	220
	King's College ..	581
	Milverton ..	582
	Pembroke ..	221
	Ravendale ..	583
	Stourbridge ..	586
	Sundridge ..	834
	The Morning Light	584
	Welfield ..	587
8.8. ..	Stabat mater ..	222
	Winter ..	223
8.8.7.8.8.7.	Campden ..	588
	Evening Hymn ..	589
	Passion-tide ..	590
8.8.7.8.8.7.8.8.8.	Rink ..	224
8.8.8. ( <i>Trochaic</i> )	Dies iræ ..	227
8.8.8. ( <i>Iambic</i> ) ..	S. Aidan ..	225
8.8.8.2. ..	Whitby ..	835
8.8.8.3. ..	Culham ..	591
	S. Aëlred ..	836
8.8.8.4. ..	Chehmsford ..	594
	Hanford ..	837
	In memoriam ..	592
	Southport ..	593
	Victory ..	838
8.8.8.4.8.4. ..	Farnham ..	839
	Trust ..	840
8.8.8.4.8.8.8.4. ..	Chiselhurst ..	841
8.8.8.6. ( <i>Trochaic</i> )	Avignon ..	226
8.8.8.6. ( <i>Iambic</i> )	Agnus Dei ..	595
	Kardiphonia ..	596
	Silverstone ..	229
	S. Fabian ..	228
8.8.8.6.6.4.8.8. ..	Sleepers, Wake	842
8.8.8.8. ( <i>Anap.</i> ) ..	David ..	230
	Doncaster ..	231

Measure.	Name of Tune.	No.
8.8.8.8.4. ..	Heinweh ..	849
8.8.8.8.4.7. ..	Hosanna ..	597
	Hosanna ..	598
8.8.8.8.6. ..	Oberlin ..	232
8.8.8.8.6.6.6.6.8.	Worms ..	234
8.8.8.8.7. ..	Hosanna ..	233
8.8. 8.8. 8.8. ..	Bickleigh ..	599
	Come, Holy Ghost	850
	Corpus Christi ..	851
	Dura ..	600
	Eaton ..	235
	Halle ..	236
	Hereford ..	237
	Lebanon ..	602
	Magdalen ..	603
	Melita ..	604
	Pater omnium ..	605
	Rochester ..	238
	Rousseau ..	601
	Stella ..	239
	S. Catherine ..	606
	S. Chrysostom ..	852
	S. Hilda ..	607
	S. Mark ..	853
	S. Matthias ..	608
( <i>Trochaic.</i> )	Westfield ..	854
8.8.8. 8.8.8. ..	Braine, No. 30 ..	240
	Knowle ..	609
	Swiss Tune ..	241
	S. Sulpicius ..	610
8.8.8.8.8.8.8.6.	Turton ..	855
D.L.M. ..	Hayes ..	242
	Lea Bridge ..	614
	Patten ..	243
	Sunset ..	613
	S. Serf ..	612
8.8.8.8.8.8.8.8. ( <i>Anap.</i> )	Cowley ..	244
8.8.8.8.8.8.8.8.8.8.	Thrice Holy Name	856
8.9.8.8.9.8.6.6.4.8.8.	Jerusalem ..	615
8.10.10.10.8.6. ..	Eucharist ..	857
9.6.9.6.9.6.9.6. ..	Watford ..	245
9.7.9.7.9.9. ..	Ninety and Nine	858
9.8.9.8. ..	Corpus Christi ..	611
	Ellesmere ..	246
	Gotha ..	247
9.8.9.8.8.8. ..	Bremen ..	248

Measure.	Name of Tune.	No.
9.8.9.8.8.8. ..	Walmer ..	859
9.9.8.9.9.8.6.6.4.8.8.	Stalbridge ..	616
9.9.9.9. ..	Theodora ..	860
10.4.6.6.6.6.10.4.	Wilton ..	861
10.4.10.4. ..	Magister ..	863
	Portsea ..	862
	Submission ..	617
10.4.10.4.10.4. ..	Perfect Rest ..	864
10.4.10.4.10.10.	Lux Benigna ..	865
	Morley ..	619
	Sandon ..	618
10.6.10.4. ..	Thou God of Love ..	866
10.6.10.6. ..	S. John ..	867
	Via lucis ..	620
Irreg. (10.8.) ..	Holy Nativity ..	870
	Thou didst leave Thy Throne ..	868
Irreg. (10.9.) ..	Eboracum ..	904
10.9.10.9.10.10.8.10.10.8.	Glory to God ..	869
10.10. ..	Cena Domini ..	627
10.10.4.6.10.10.4.6.	Brabourne ..	872
10.10.7. ..	Alleluia ..	621
10.10.8. ..	Harvest-tide ..	
	Thanksgiving ..	871
10.10.10.4. ..	Jehovah Nissi ..	873
	S. Philip ..	874
10.10.10.6. ..	Loddon ..	875
10.10.10.10. ..	Birchington ..	622
	Dalkeith ..	623
	Ellers ..	624
	Eventide ..	625
	Eventide ..	876
	S. Agnes ..	877
	Toulon ..	249
	Westerham ..	878
10.10.10.10.4. ..	S. Keverne ..	879
10.10.10.10.6. ..	Holderness ..	880
	S. Augustine ..	881
	Thanksgiving ..	882
10 10.10.10.10.10.	Clarewood ..	626
	Meerestille ..	884
	Nachtlied ..	883
	Yorkshire ..	250
10.10.10.10.11.11.	Streatham ..	251
10.10.10.12. ..	Genoa ..	885
10.11.11.11.12.11.10.11.	Epiphany ..	628

Measure.	Name of Tune.	No.
11.4.11.4. ..	Whittier ..	886
11.6.11.6. ..	True Light ..	887
11.7.11.7.7.7.10.7.	Beautiful Stream ..	889
Irreg. (11.8.) ..	Huddlestone ..	888
	S. Cecilia ..	890
11.10.11.6. ..	S. Olaf ..	629
	Trust ..	630
11.10.11.9. ..	Russia ..	631
11.10.11.10. ..	Berlin ..	632
	Cherbourg ..	898
	Dawning ..	633
	Epiphany Hymn ..	252
	Springfield ..	253
(or 9.8.9.8.)	S. Feock ..	891
	Wycombe ..	892
11.10.11.10.9.11.	Angelic Songs ..	637
	Hark! hark! my soul ..	893
	Pilgrims ..	895
	Pilgrims' Song ..	894
11.10.11.10.10.10.	Arley ..	254
	Thou knowest, Lord ..	896
11.11.11.5. ..	Horeb ..	635
	Integer vitæ ..	634
11.11.10. (or 11.) 6.	Passion ..	899
11.11.11.11. ..	S. Luke ..	636
11.12.12.10. ..	Nicæa ..	897
	Trinity ..	255
12.10.12.10. ..	Sanctissimus ..	638
12.11.12.11. ..	S. Asaph ..	639
12.12.12.12. ..	Radiance ..	640
Irregular ..	Adeste fideles ..	257
13.11.13.12. ..	Ems ..	256
16.16. ..	Halmore ..	900
Irregular ..	Springtide ..	901
	Maas ..	902

## METRICAL CHANTS.

S.M. or C.M. ..	American ..	258
7.7.7. ..	Felton ..	259
8.8.8.4. (or 10.10.10.10.)	Reynolds ..	260
	Troyte ..	261
	Troyte ..	262

## INDEX II.—ALPHABETICAL.

	No.		No.		No.
Abbey .. ..	21	Atonement .. ..	383	Blencowe .. ..	408
Abridge .. ..	22	Aubrey .. ..	358	Blenden .. ..	534
Adeste fideles .. ..	257	Auckland .. ..	420	Boston .. ..	63
Adoration .. ..	138	Augustine .. ..	1	Brabourne .. ..	872
Advent .. ..	821	Aurelia .. ..	474	Braine, No. 22 .. ..	188
Agathos .. ..	786	Aurora .. ..	811	Braine, No. 30 .. ..	240
Agnus Dei .. ..	595	Austria .. ..	822	Brandon .. ..	828
Ah Jesus! .. ..	739	Avignon .. ..	226	Bremen .. ..	248
Alford .. ..	781			Brentwood .. ..	484
Alleluia .. ..	621	Bach .. ..	145	Brightly gleams .. ..	732
Allerton .. ..	405	Baden .. ..	810	Bristol .. ..	26
Allhallows .. ..	190	Barnet .. ..	406	British .. ..	64
Allhallows .. ..	357	Barton .. ..	471	Brompton .. ..	511
All Saints .. ..	126	Batavia .. ..	198	Brookwood .. ..	744
Alstone .. ..	843	Bath .. ..	463	Broomsgrove .. ..	727
Ambleside .. ..	731	Bayford .. ..	407	Brunswick .. ..	194
Ambrose .. ..	497	Beachley .. ..	482		
Amerton .. ..	343	Beautiful Stream .. ..	889	Calvary .. ..	509
Angelic Songs .. ..	637	Beckenham .. ..	496	Cambria .. ..	464
Angels' Hymn .. ..	61	Bedford .. ..	24	Campden .. ..	588
Angels' Story .. ..	760	Beethoven .. ..	102	Canterbury .. ..	199
Angelus .. ..	381	Bekesbourne .. ..	504	Capetown .. ..	169
Angel Voices .. ..	803	Belmont .. ..	25	Cara Patria .. ..	761
Annil .. ..	344	Benediction .. ..	207	Carey's .. ..	65
Antioch .. ..	101	Benedictus .. ..	466	Carleton .. ..	818
Antwerp .. ..	382	Benison .. ..	440	Cassel .. ..	174
Arley .. ..	254	Berlin .. ..	632	Castle Rising .. ..	535
Arnold's .. ..	23	Bethany .. ..	171	Caterham .. ..	359
Arundel .. ..	62	Bethany .. ..	823	Catford .. ..	498
Ascalon .. ..	147	Bethlehem .. ..	2	Cathedral Chant .. ..	56
Ashburton .. ..	503	Bethlehem .. ..	533	Chamouni .. ..	568
Ashford .. ..	801	Bickleigh .. ..	599	Charmouth .. ..	67
Ataroth .. ..	458	Birchington .. ..	622	Chelmsford .. ..	594
Atonement .. ..	167	Bishopsbourne .. ..	553	Cheltenham .. ..	345

	No.		No.		No.
Chepstow .. ..	462	Dawning .. ..	633	Epiphany .. ..	252
Cherbourg .. ..	898	Day of Rest .. ..	763	Epiphany .. ..	628
Chester .. ..	103	Dedicatio Anni .. ..	468	Erith .. ..	348
Chesterfield .. ..	165	Deerhurst .. ..	569	Ernan .. ..	71
Chichester .. ..	27	Derby .. ..	130	Eton .. ..	421
Child Service .. ..	794	Dereham .. ..	544	Eucharist .. ..	857
Chislehurst .. ..	841	Dettingen .. ..	832	Evan .. ..	31
Christ Chapel .. ..	104	Deus Omnipotens .. ..	824	Evelyn .. ..	499
Christchurch .. ..	346	Diademata .. ..	749	Evening .. ..	764
Christchurch .. ..	450	Dies iræ .. ..	227	Evening Hymn .. ..	589
Christmas .. ..	798	Dismissal .. ..	208	Evensong .. ..	206
Christmas Hymn .. ..	178	Dix .. ..	172	Eventide .. ..	625
Christmas Morning Hymn .. ..	812	Dominus regit me .. ..	547	Eventide .. ..	876
Christmas .. ..	409	Doncaster .. ..	231	Eversley .. ..	362
Churt .. ..	799	Doreas .. ..	755	Eversley .. ..	728
Cilicia .. ..	585	Dovedale .. ..	467	Ewing .. ..	159
Claremont .. ..	28	Drayton .. ..	219	Excelsius .. ..	127
Clarence .. ..	789	Dublin .. ..	29	Exeter .. ..	548
Clarewood .. ..	626	Dudbridge .. ..	715	Exultation .. ..	475
Cleeve .. ..	577	Dundee .. ..	30		
Clifton .. ..	3	Dura .. ..	600	Faben .. ..	570
Coburg .. ..	177			Faber .. ..	816
Cœna Domini .. ..	627	Eagley .. ..	361	Fairfield .. ..	146
Colmworth .. ..	347	Easter Hymn ( <i>Carey</i> ) .. ..	154	Fairford .. ..	476
Come, Holy Ghost .. ..	850	Easter Hymn ( <i>Monk</i> ) .. ..	155	Farnham .. ..	839
Come unto Me .. ..	762	Eastnor .. ..	4	Farningham .. ..	363
Comforter Divine .. ..	833	Eaton .. ..	235	Farrant .. ..	32
Commonwealth .. ..	778	Eboracum .. ..	904	Fatherland .. ..	721
Corde Natus .. ..	567	Ebury .. ..	429	Faversham .. ..	364
Corfe Mullen .. ..	557	Eden .. ..	69	Festus .. ..	72
Coronamento .. ..	748	Eden .. ..	528	Festus .. ..	412
Corpus Christi .. ..	611	Edgbaston .. ..	492	Filius Dei .. ..	536
Corpus Christi .. ..	851	Eisenach .. ..	70	Florence .. ..	184
Coventry Carol .. ..	805	Eisenach .. ..	844	Franconia .. ..	5
Cowley .. ..	244	Eli .. ..	105	Franconia .. ..	129
Croft's 148th .. ..	139	Elijah .. ..	410	Fulneck .. ..	143
Croyland .. ..	384	Ellacombe .. ..	532		
Crucifixion .. ..	510	Ellers .. ..	624	Galilee .. ..	365
Culham .. ..	591	Ellesmere .. ..	246	Geneva .. ..	107
		Ellingham .. ..	411	Genoa .. ..	885
Dalehurst .. ..	360	Elstow .. ..	385	German Hymn .. ..	108
Dalkeith .. ..	623	Eltham .. ..	512	Glentworth .. ..	183
Dartford .. ..	502	Elvey .. ..	150	Glory to God .. ..	869
Darwell's 148th .. ..	140	Ems .. ..	256	Gloucester .. ..	33
David .. ..	230	Entreaty .. ..	135	Gloucester .. ..	73
David's Harp .. ..	68	Ephraim .. ..	106	God's Gifts .. ..	756

	No.		No.		No.
Golden Sheaves .. ..	825	Holywell .. ..	163	Kirk Braddan .. ..	349
Goodmanham .. ..	386	Homburg .. ..	153	Kirk Ella .. ..	797
Goodrest .. ..	524	Home .. ..	74	Kirkstall .. ..	537
Gopsal .. ..	745	Horeb .. ..	635	Knowle .. ..	609
Gotha .. ..	247	Horsley .. ..	806	Knowlton .. ..	187
Gottlieb .. ..	726	Hosanna .. ..	233		
Gounod .. ..	554	Hosanna .. ..	597	Lacrymæ .. ..	785
Granta .. ..	213	Hosanna .. ..	598	Lancashire .. ..	767
Grasmere .. ..	518	Houghton .. ..	122	Latrobe .. ..	111
Greenock .. ..	485	Huddersfield .. ..	7	Latton .. ..	508
Guildford .. ..	505	Huddlestone .. ..	888	Laudes Domini .. ..	447
		Hulme .. ..	197	Lea Bridge .. ..	614
Hafodwen .. ..	124	Hursley .. ..	75	Leamington .. ..	389
Halifax .. ..	152	Hurstmonceaux .. ..	718	Leamington .. ..	754
Halle .. ..	236	Hushed was the Evening		Lebanon .. ..	602
Halmore .. ..	900	Hymn .. ..	746	Ledbury .. ..	170
Hampstead .. ..	387			Leeds .. ..	390
Handsworth .. ..	541	Ilmington .. ..	559	Lentz .. ..	76
Hanford .. ..	837	I love to hear the story	759	Leominster .. ..	461
Hanover .. ..	121	In memoriam .. ..	592	Leoni .. ..	144
Hanover Palace .. ..	212	Innocents .. ..	110	Lewisham .. ..	563
Harborne .. ..	426	Inspruck .. ..	220	Leyton .. ..	514
Hark! hark! my soul	893	Integer vitæ .. ..	634	Lightcliffe .. ..	549
Harlan .. ..	131	Introit .. ..	425	Light of the World .. ..	768
Hart's .. ..	109	Invitation .. ..	742	Lindthorpe .. ..	423
Harvest .. ..	723	Irby .. ..	556	Linton .. ..	526
Harvest-tide Thanksgiving	871			Litany .. ..	112
Harvington .. ..	459	Jam lucis .. ..	388	Loddon .. ..	875
Hastings .. ..	460	Jazer .. ..	368	Lomas .. ..	487
Havergal .. ..	741	Jehovah Nissi .. ..	873	London .. ..	34
Hayes .. ..	242	Jehovah Shalom .. ..	830	Lord God Omnipotent	725
Hebden .. ..	780	Jehovah Shammah .. ..	757	Lord of Love .. ..	784
Hebron .. ..	793	Jerusalem .. ..	615	Lostwithiel .. ..	185
Heilige Jesu .. ..	796	Jerusalem .. ..	765	Love Divine .. ..	817
Heimweh .. ..	849	Jerusalem luminosa .. ..	558	Lubeck .. ..	113
Hempton .. ..	494	Jeshurun .. ..	486	Lucca .. ..	149
Hereford .. ..	237	Jesu, Magister Bone .. ..	766	Lucerne .. ..	550
Hilary .. ..	457	Juxta crucem .. ..	571	Luther's Chant .. ..	77
Hingham .. ..	751			Luther's Hymn .. ..	217
Holderness .. ..	880	Kardiphonia .. ..	596	Luton .. ..	78
Hollingside .. ..	513	Kelveden .. ..	560	Lux Benigna .. ..	865
Holly .. ..	845	Kemerton .. ..	445	Lux Eoi .. ..	572
Holy Cross .. ..	366	Kendal .. ..	369	Lux Mundi .. ..	769
Holy Nativity .. ..	870	Kenilworth .. ..	561	Lux Vitæ .. ..	391
Holy Rood .. ..	6	Kensington .. ..	370	Lymington .. ..	477
Holy Trinity .. ..	367	King's College .. ..	581	Lyndhurst .. ..	371

	No.		No.		No.
Maas .. ..	902	New Year Hymn ..	123	Preparation .. ..	540
Magdalen .. ..	303	Nicæa .. ..	897	Princethorpe .. ..	730
Magdeburgh .. ..	79	Ninety and Nine ..	853	Proctor .. ..	740
Magister .. ..	863	Noël .. ..	813	Propior Deo .. ..	428
Maidstone .. ..	507	Norfolk .. ..	86	Protection .. ..	753
Maidstone .. ..	543	Norwood .. ..	506		
Mainzer .. ..	80	Notre Dame .. ..	758	Rabboni .. ..	750
Maitland .. ..	580	Nottingham .. ..	114	Radiance .. ..	640
Majesty .. ..	413	Now pray we .. ..	779	Ravendale .. ..	583
Malta .. ..	392	Nuptiæ .. ..	350	Reaping .. ..	724
Manchester .. ..	35	Nuremberg .. ..	87	Redhead, No. 47 ..	115
Mannheim .. ..	564			Refuge .. ..	179
Mariners .. ..	200	Oasis .. ..	446	Refuge .. ..	800
Marlow .. ..	488	Oberlin .. ..	232	Regent Square .. ..	565
Martyrdom .. ..	36	Old 100th .. ..	88	Requiem .. ..	419
Meerestille .. ..	884	Old 148th .. ..	141	Requiem .. ..	819
Melancthon .. ..	470	Olmütz .. ..	8	Resignation .. ..	449
Melcombe .. ..	81	Ombersley .. ..	393	Rest .. ..	465
Melita .. ..	604	Onward, Christian Soldiers	733	Resurrection .. ..	527
Mercy .. ..	186	Ora, labora .. ..	719	Resurrexit .. ..	820
Merton .. ..	372			Richmond .. ..	500
Midian .. ..	729	Palestine .. ..	39	Rickmansworth .. ..	521
Miles' Lane .. ..	37	Palmyra .. ..	195	Rink .. ..	224
Milverton .. ..	582	Pange lingua .. ..	201	Rochester .. ..	238
Mirfield .. ..	373	Passion .. ..	899	Rockingham .. ..	90
Miriam .. ..	134	Passion-tide .. ..	590	Roker .. ..	394
Missionary .. ..	160	Pater omnium .. ..	605	Rome .. ..	40
Missionary Chant ..	82	Patten .. ..	243	Rotherfield .. ..	395
Montgomery .. ..	83	Pax noctis .. ..	434	Rousseau .. ..	601
Morgenlied .. ..	829	Peace .. ..	743	Royal Fort .. ..	196
Morley .. ..	538	Pearsall .. ..	770	Russell Place .. ..	168
Morley .. ..	619	Pembroke .. ..	221	Russia .. ..	631
Morning Hymn .. ..	84	Penrhyn .. ..	453	Rutherford .. ..	473
Moscow .. ..	132	Pentecost .. ..	441		
Mossleigh .. ..	478	Pentecost .. ..	846	Sacrifice .. ..	472
Mount Calvary .. ..	807	Peregrinus .. ..	530	Safe Home .. ..	454
Munich .. ..	161	Perfect Rest .. ..	864	Salisbury .. ..	41
Mylon .. ..	38	Peter's Hill .. ..	182	Salvator .. ..	573
Myra .. ..	483	Philadelphia .. ..	89	Salvator amicus .. ..	422
		Philippi .. ..	133	Samos .. ..	495
Nachtlied .. ..	883	Pilgrims .. ..	895	Samson .. ..	91
Nassau .. ..	173	Pilgrims' Song .. ..	894	Sanctissimus .. ..	638
Nativity .. ..	804	Portsea .. ..	862	Sanctuary .. ..	574
Neapolis .. ..	85	Portus Salutis .. ..	747	Sandon .. ..	618
Newcastle .. ..	545	Praise .. ..	555	Santa Laura .. ..	720
New St. Andrews ..	791	Praise, my soul .. ..	903	Sardis .. ..	202



	No.		No.		No.
Sawley .. ..	808	Sunset .. ..	613	S. Fabian .. ..	228
Saxby .. ..	399	Sursum Corda ..	430	S. Fabian .. ..	489
Scopas .. ..	826	Sursum Voces ..	827	S. Feock .. ..	891
Seaford .. ..	579	Swabia .. ..	12	S. Frances .. ..	49
Selborne .. ..	400	Swiss Tune .. ..	241	S. Fulbert .. ..	375
Selwyn .. ..	539	Syria .. ..	180	S. George .. ..	352
Serenity .. ..	9	S. Aëlred .. ..	836	S. George .. ..	792
Sharon .. ..	203	S. Agnes .. ..	92	S. George's, Bolton ..	479
Shawmut .. ..	10	S. Agnes .. ..	374	S. Gertrude .. ..	459
Sherborne .. ..	116	S. Agnes .. ..	877	S. Goar .. ..	95
Shipley .. ..	523	S. Aidan .. ..	225	S. Godric .. ..	455
Silchester .. ..	11	S. Alban's .. ..	158	S. Gregory .. ..	96
Silent Night ..	787	S. Albinus .. ..	520	S. Helena .. ..	529
Silksworth .. ..	469	S. Alphege .. ..	156	S. Hilary .. ..	166
Silverstone .. ..	229	S. Anatolius ..	493	S. Hilda .. ..	575
Sleepers, Wake ..	842	S. Andrew .. ..	351	S. Hilda .. ..	607
Solace .. ..	831	S. Ann .. ..	45	S. Jerome .. ..	501
Solicitude .. ..	205	S. Anselm .. ..	396	S. John .. ..	14
Solomon .. ..	42	S. Anselm .. ..	771	S. John .. ..	867
Sorrel Hill .. ..	355	S. Anthony .. ..	435	S. Joseph .. ..	734
Sorrento .. ..	515	S. Asaph .. ..	639	S. Jude .. ..	448
Southampton ..	43	S. Augustine .. ..	881	S. Keverne .. ..	879
Southport .. ..	593	S. Austell .. ..	414	S. Leonard .. ..	433
Sowing .. ..	776	S. Austin .. ..	562	S. Louise .. ..	424
Spain .. ..	175	S. Bede .. ..	137	S. Luke .. ..	97
Spire .. ..	722	S. Bees .. ..	415	S. Luke .. ..	353
Spohr .. ..	191	S. Bees .. ..	790	S. Luke .. ..	636
Sprague .. ..	44	S. Benedict .. ..	46	S. Maby .. ..	551
Springfield .. ..	253	S. Bernard .. ..	47	S. Magnus .. ..	50
Springtide .. ..	901	S. Bride .. ..	13	S. Margaret .. ..	136
Stabat mater .. ..	222	S. Bridget .. ..	519	S. Marguerite .. ..	376
Staincliffe .. ..	401	S. Catherine .. ..	606	S. Mark .. ..	118
Stainforth .. ..	517	S. Cecilia .. ..	117	S. Mark .. ..	853
Stalbridge .. ..	616	S. Cecilia .. ..	890	S. Mary .. ..	51
Stanmore .. ..	216	S. Cephas .. ..	436	S. Mary Magdalene ..	437
Stella .. ..	239	S. Christopher ..	782	S. Mary Magdalene ..	516
Stephanos .. ..	802	S. Chrysostom ..	852	S. Mary Redcliffe ..	15
Sterula .. ..	546	S. Columb .. ..	416	S. Matthew .. ..	192
Stille Nacht .. ..	788	S. Cross .. ..	94	S. Matthias .. ..	608
Stourbridge .. ..	586	S. Cuthbert .. ..	189	S. Michael .. ..	16
Streatham .. ..	251	S. David .. ..	48	S. Millicent .. ..	733
Submission .. ..	617	S. Denys .. ..	443	S. Nicholas .. ..	128
Sudeley .. ..	809	S. Dominic .. ..	432	S. Ninian .. ..	480
Sumus Tibi .. ..	755	S. Dunstan .. ..	444	S. Olaf .. ..	629
Sunderland .. ..	737	S. Edward .. ..	93	S. Olave's .. ..	98
Sundridge .. ..	834	S. Ewen .. ..	481	S. Oswald .. ..	204

	No.		No.		No.
S. Oswald .. ..	431	Thornbury .. ..	525	Wareham .. ..	125
S. Osyth .. ..	738	Thornfield .. ..	451	Wargrave .. ..	752
S. Paul's College ..	354	Thou didst leave Thy		Watchword .. ..	736
S. Peter .. ..	52	Throne .. ..	868	Watford .. ..	245
S. Petersburg .. ..	814	Thou God of Love ..	866	Waverton .. ..	456
S. Philip .. ..	157	Thou knowest, Lord ..	896	Weber .. ..	120
S. Philip .. ..	874	Thrice Holy Name ..	856	Welfield .. ..	587
S. Polycarp .. ..	397	Tichfield .. ..	181	Wells .. ..	176
S. Raphael .. ..	17	Tiverton .. ..	56	Wentworth .. ..	522
S. Saviour .. ..	377	Tottenham .. ..	57	Westbourne .. ..	576
S. Saviour's .. ..	164	Toulon .. ..	249	Westerham .. ..	878
S. Sebastian .. ..	578	Tours .. ..	772	Westfield .. ..	854
S. Sepulchre .. ..	398	Trinity .. ..	255	Westminster .. ..	379
S. Serf .. ..	612	Triumph .. ..	566	Weston .. ..	442
S. Silas .. ..	531	True Light .. ..	887	When fairest Eve ..	380
S. Stephen .. ..	53	Trust .. ..	630	Whitburn .. ..	403
S. Sulpicius .. ..	610	Trust .. ..	840	Whitby .. ..	835
S. Swithin .. ..	142	Tuam .. ..	19	Whittier .. ..	886
S. Sylvester .. ..	552	Tudor .. ..	378	Wickham .. ..	418
S. Theodulph .. ..	162	Turton .. ..	855	Wilton .. ..	861
S. Thomas .. ..	54	Tytherton .. ..	20	Winchester .. ..	100
S. Ursula .. ..	490			Winchester Old ..	58
S. Vincent .. ..	148	University College ..	417	Windermere .. ..	717
S. Vincent .. ..	847	Usk .. ..	193	Windsor .. ..	59
S. Werburg .. ..	210			Winter .. ..	223
S. Winifred .. ..	777	Veni Emmanuel .. ..	848	Wir pflügen .. ..	774
S. Winifred's .. ..	716	Verbum pacis .. ..	452	Wittenburg .. ..	151
		Vesper .. ..	215	Woolwich .. ..	356
Tallis .. ..	55	Vespers .. ..	438	Worms .. ..	234
Tallis' Canon .. ..	99	Via Crucis .. ..	775	Wycombe .. ..	892
Tantum ergo .. ..	214	Via lucis .. ..	620		
Taunton .. ..	491	Victory .. ..	838	York .. ..	60
Tempest .. ..	427	Vienna .. ..	119	Yorkshire .. ..	250
Tender Shepherd ..	795	Vogler .. ..	209		
Thanksgiving .. ..	882	Vox Dilecti .. ..	815	Zohemoth .. ..	218
The Morning Light ..	584			Zorah .. ..	404
Theodora .. ..	860	Walmer .. ..	859	Zurich .. ..	211
The Old, Old Story ..	773	Waltham .. ..	402		
Thetford .. ..	18	Wantage .. ..	542		

# INDEX III.—CHANTS.

## SINGLE.

Composer.	No.	Composer.	No.	Composer.	No.
Aldrich, H., D.D.	263	Felton, Rev. W.	272	Purcell, Henry	278
Aldrich, H., D.D.	641	Goss, Sir John	649	Purcell, T.	659
Ayrton, Dr.	264	Goss, Sir John	650	Russell, W.	660
Bacon, Rev. R.	642	Hayes, Dr. Philip	273	Russell, W.	661
Barnby, J.	643	Hayes, Dr. W.	274	Savage, W.	662
Battishill, J.	265	Hayes, Dr. W.	651	Stone, A.	663
Bellamy, R.	266	Hindle, J.	652	Stone, A.	664
Blow, Dr. J.	267	Hine, W.	653	Tallis, T.	279
Chard, Dr.	644	Humphrey, P. (Grand		Tallis, T.	280
Cooke, Dr. B.	268	Chant)	275	Tallis, T.	665
Croft, Dr. W.	269	Kent, James	276	Travers, John	281
Crotch, Dr.	645	Lawson, J. W.	654	Trinnell, T. T.	666
Crotch, Dr.	646	Lawson, J. W.	655	Trinnell, T. T.	667
Crotch, Dr.	647	Lee, W.	656	Tucker, Rev. W.	668
Dyer, W. F.	648	Lee, W.	657	Turner, Dr. W.	282
Farrant, Richard	270	Nares, Dr.	658	Wainwright, W.	669
Farrant, Richard	271	Purcell, Henry	277	Woodward, Dr.	670

## DOUBLE.

Composer.	No.	Composer.	No.	Composer.	No.
Alcock, Dr.	283	Harris, J. T.	679	Pearson, H.	323
Barrow, Isaac	284	Havergal, Rev. W. H.	680	Randall, Dr.	324
Battishill, J.	285	Heathcote, Rev. G.	307	Randall, Dr.	325
Battishill, J.	286	Henley, Rev. P.	308	Robinson, J.	326
Bennett, A.	287	Hiles, Dr.	681	Robinson, J.	694
Bennett, T.	671	Hiles, Dr.	682	Robinson, J.	695
Blount, —	288	Holmes, H. J. E.	683	Rogers, Sir J. L.	327
Blow, Rev. W.	672	Holmes, H. J. E.	684	Ross, R. R.	696
Boyce, Dr. W.	289	Hopkins, E. J.	685	Ross, R. R.	697
Calah, J.	290	Jackson, William	309	Russell, W., M.B.	328
Caley, Rev. R. L.	291	Jacobs, Rev. W.	310	Shaw, A.	698
Caley, Rev. R. L.	292	Jewson, J. P.	686	Shaw, A.	699
Chard, Dr. W.	293	Jones, J.	311	Shaw, A.	700
Charlèt, T.	294	Joule, B. St. J. B.	687	Shaw, J.	701
Cleveland, —	295	Joule, B. St. J. B. (from		Shaw, J.	702
Cooke, Robert.	296	Spohr)	688	Shore, W.	703
Cooke, Robert.	297	Kemp, Dr.	312	Smallwood, W.	704
Crotch, Dr.	298	Kitchen, J.	689	Smallwood, W.	705
Crotch, Dr.	299	Langdon, R. M. B.	313	Smith, J. S.	329
Crotch, Dr.	300	Langdon, R. M. B.	314	Spohr	330
Davy, J.	301	Lawes, Henry	315	Stainer, Dr. (from Spohr)	706
Dixon, R. W.	673	Leslie, Dr. Henry	316	Trinnell, T. T.	707
Dixon, R. W.	674	Leslie, Dr. Henry	317	Turle, J.	708
Dupuis, Dr. T. S.	302	Lingard, —	318	Walch, J.	709
Elvey, Sir G. J.	675	Lingard, —	690	Walch, J.	710
Elvey, Sir G. J.	676	Massey, R.	691	Walmisley, Dr.	711
Elvey, Sir G. J.	677	Monk, Dr. E. G.	692	Warren, —	331
Gibbons, O.	303	Morley, T.	319	Whittington, C. J.	712
Gilbert, J. H.	678	Mornington, Earl of	320	Wilcox, W.	713
Goodenough, Rev. R. P.	304	Mornington, Earl of	321	Wilcox, W.	714
Goss, Sir John	305	Norris, T., M.B.	322	Woodward, Dr.	332
Handel	306	Ouseley, Rev. Sir F.	693		

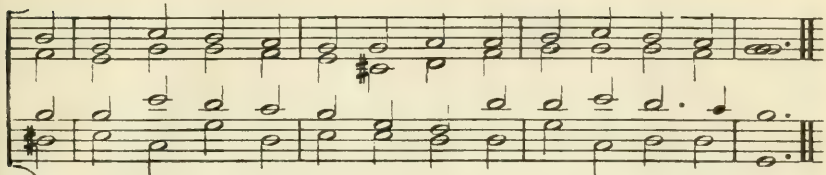
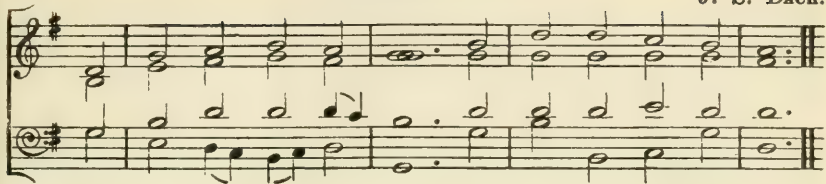




1

## Augustine. S.M.

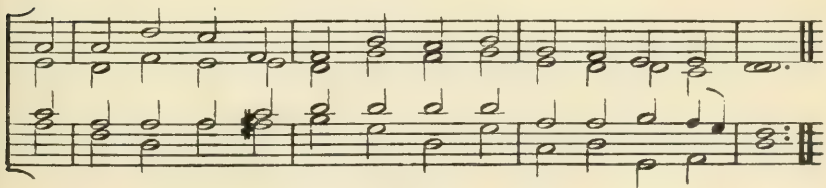
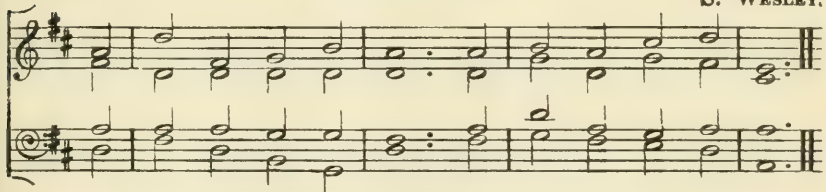
J. S. BACH.



2

## Bethlehem. S.M.

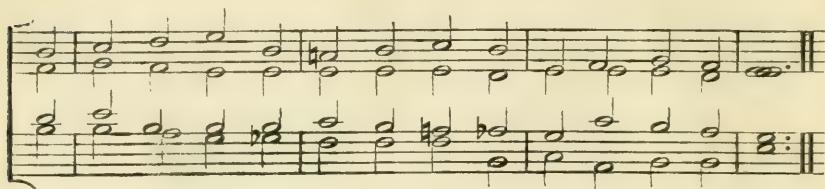
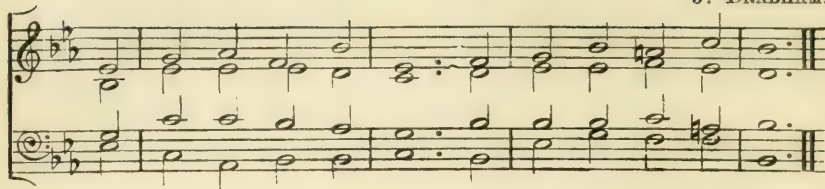
S. WESLEY.



3

## Clifton. S.M.

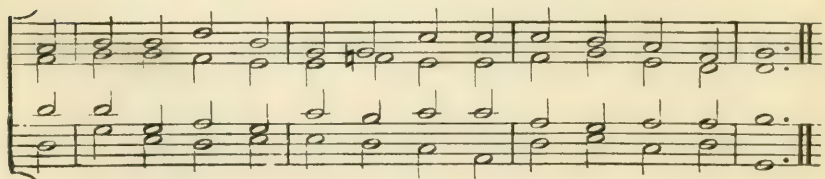
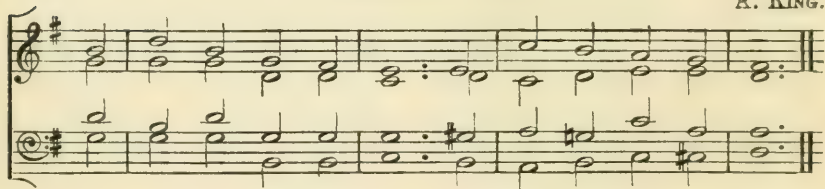
J. BRABHAM.



4

## Eastnor. S.M.

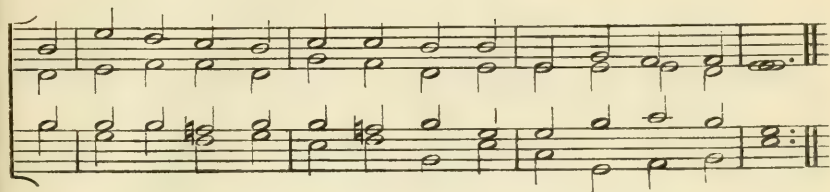
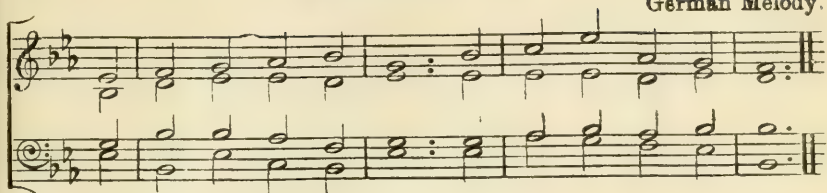
A. KING.



5

**Franconia.** S.M.

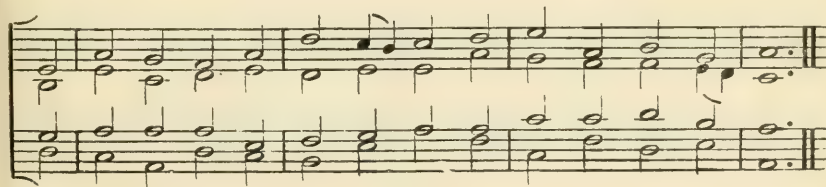
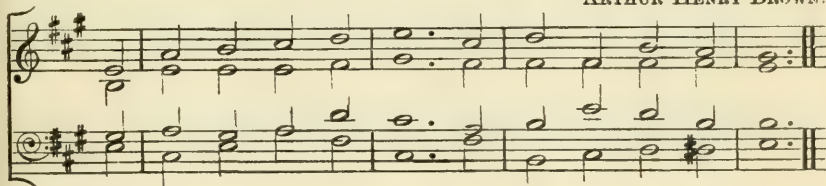
German Melody.



6

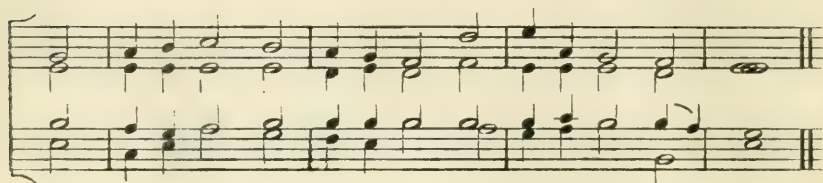
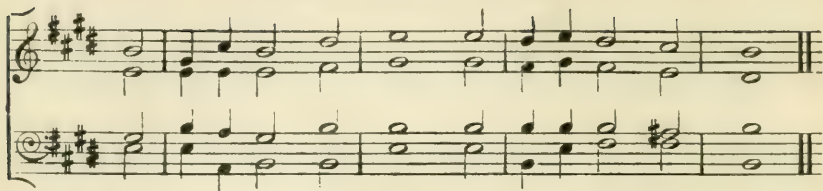
**Holy Rood.** S.M.

ARTHUR HENRY BROWN.



7

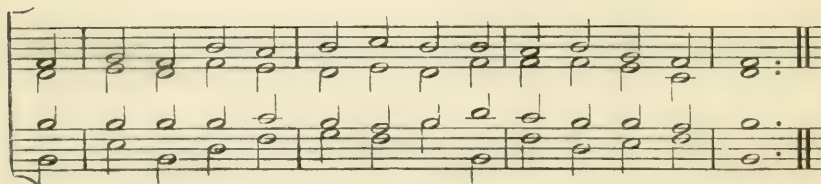
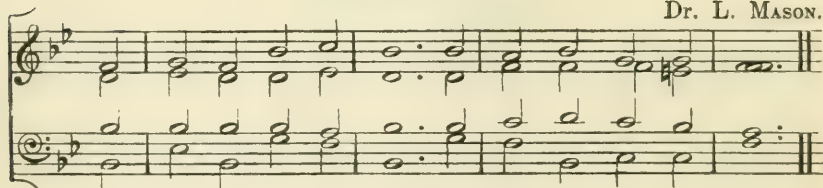
## Huddersfield. S.M.



8

## Elmutz. S.M.

Dr. L. MASON.

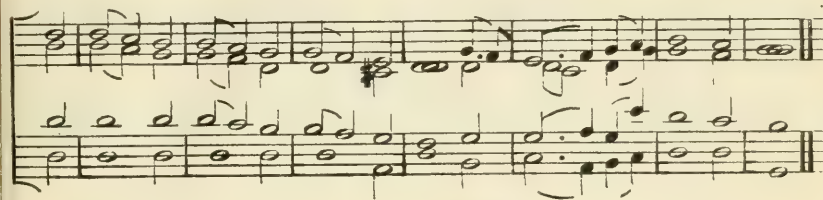
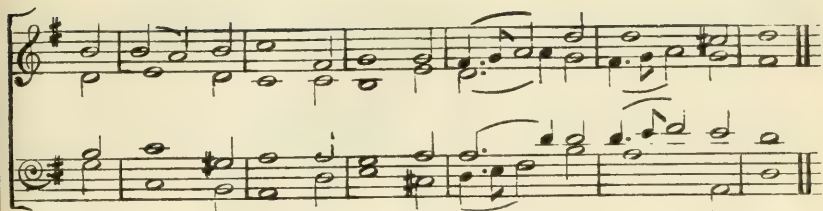




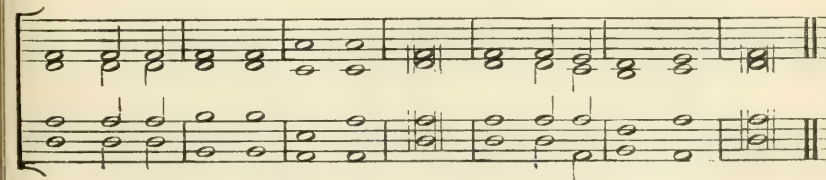
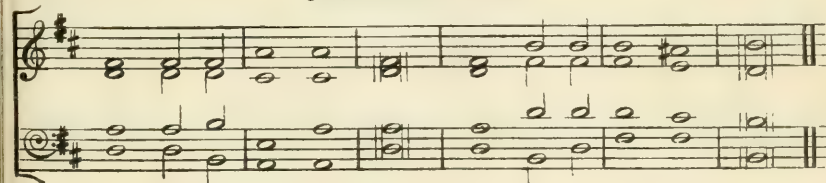
9

**Serenity** S.M.

C. BRYAN.



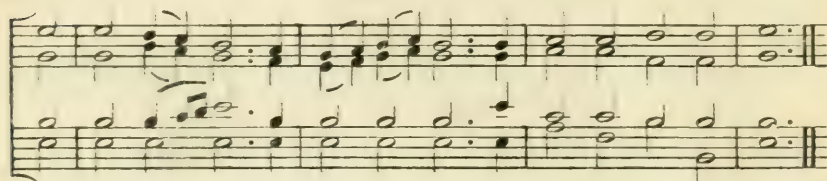
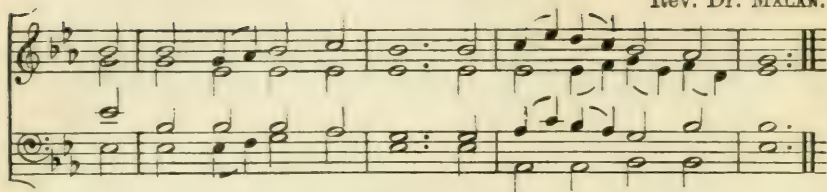
10

**Shawmut.** S.M.

11

**Silchester.** S.M.

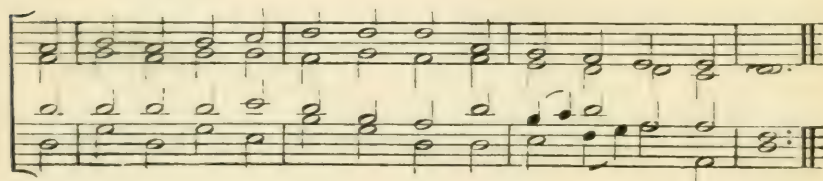
Rev. Dr. MALAN.



12

**Swabia.** S.M.

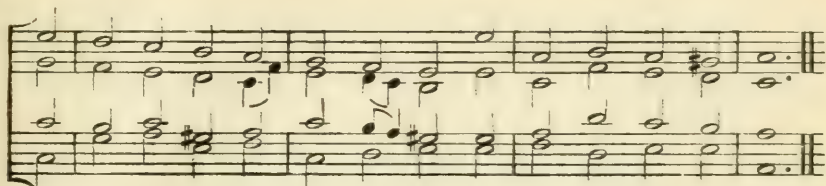
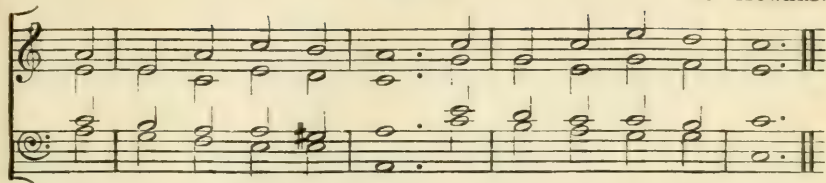
German Melody.



13

## St. Bride. S.M.

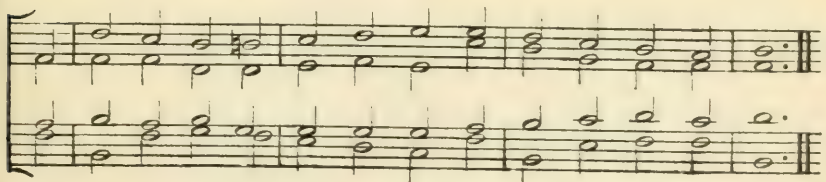
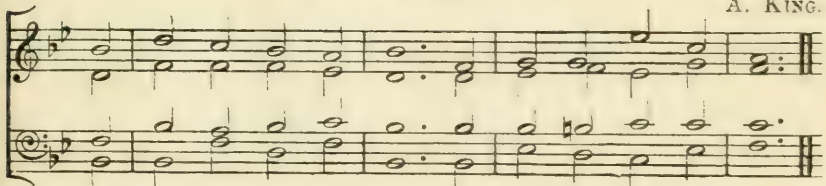
Dr. HOWARD.



14

## St. John. S.M.

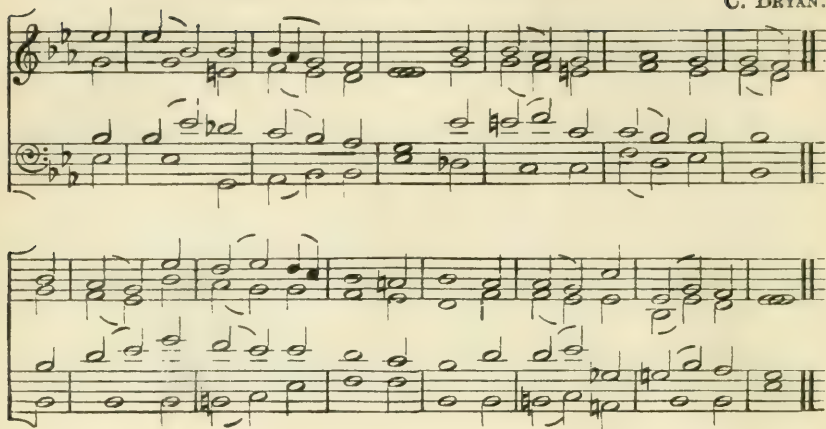
A. KING.



15

**St. Mary Redcliffe.** S.M.

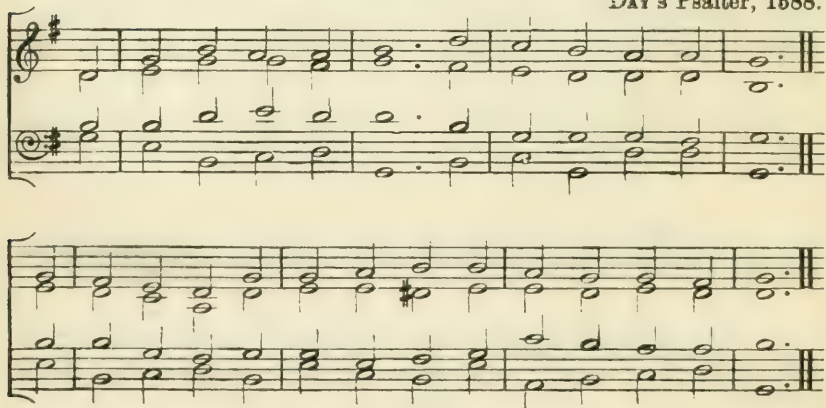
C. BRYAN.



16

**St. Michael.** S.M.

DAY'S PSALTER, 1588.

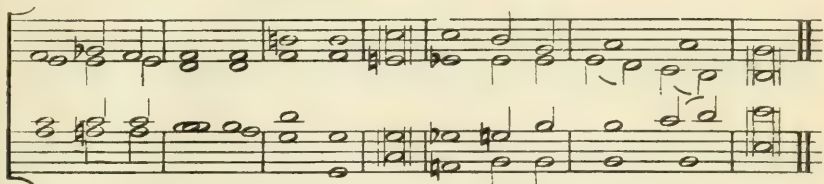
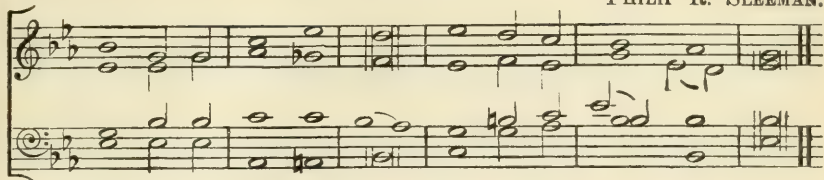




17

**St. Raphael.** S.M.

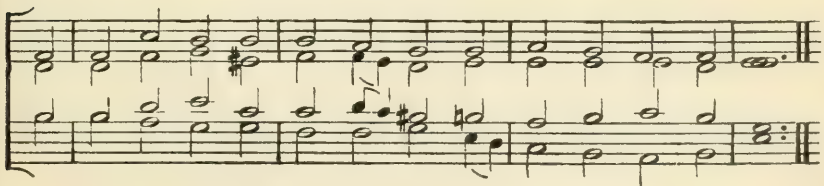
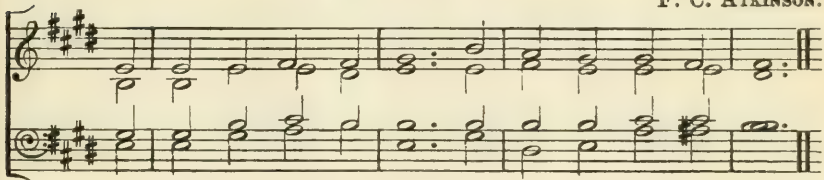
PHILIP R. SLEEMAN.



18

**Chetford.** S.M.

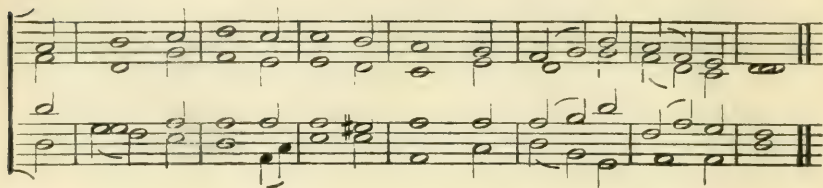
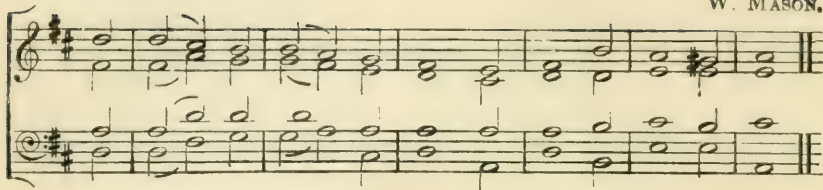
F. C. ATKINSON.



19

## Tuam. S.M.

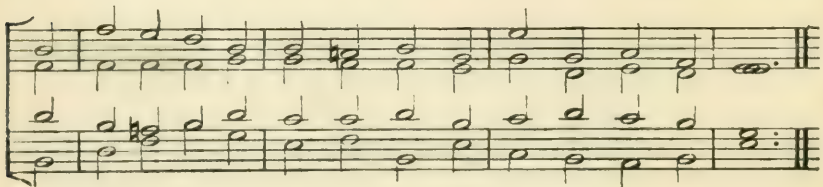
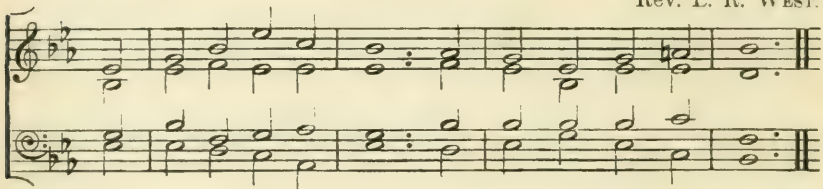
W. MASON.



20

## Tytherton. S.M.

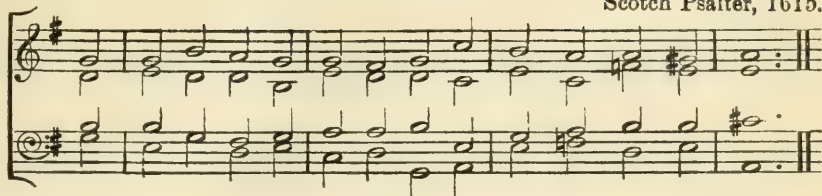
Rev. L. R. WEST.



21

Abbey. C.M.

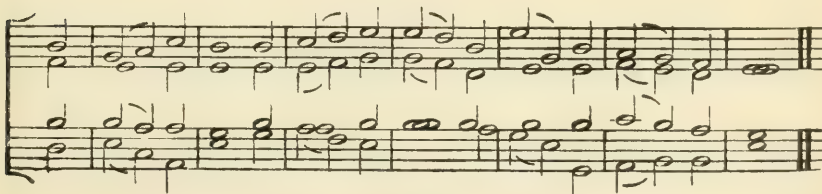
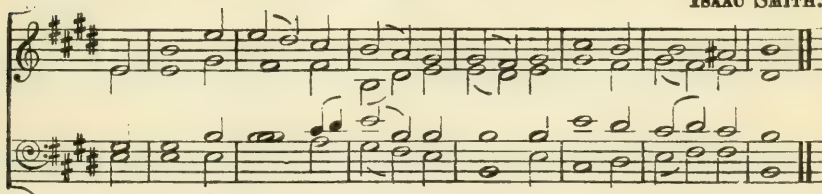
Scotch Psalter, 1615.



22

Abbridge. C.M.

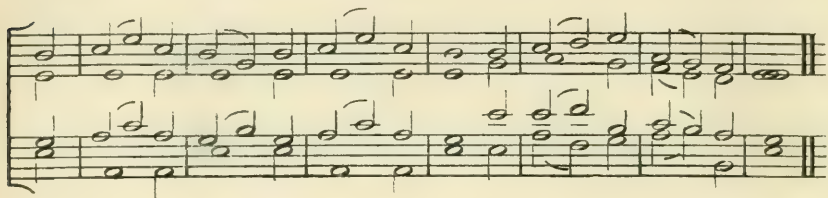
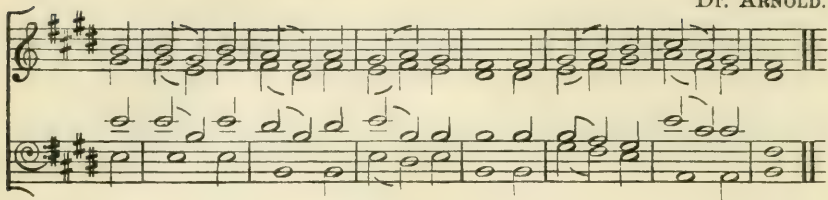
ISAAC SMITH.



23

## Arnold's C.M., or 11.8.11.8.

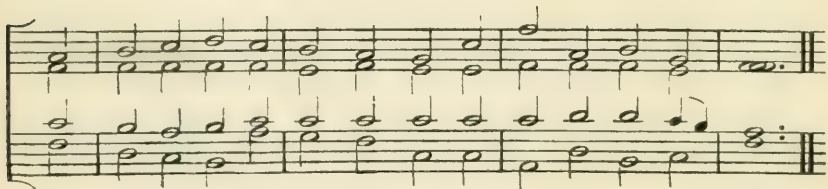
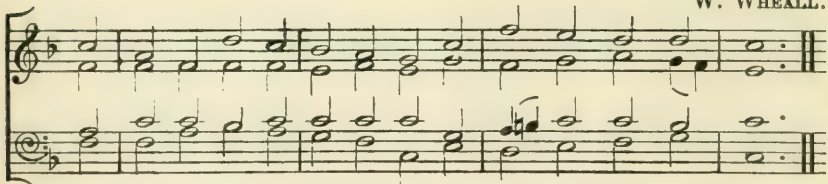
Dr. ARNOLD.



24

## Bedford. C.M.

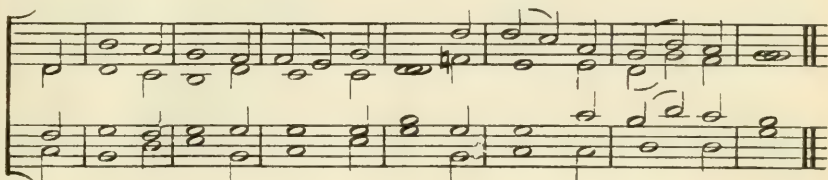
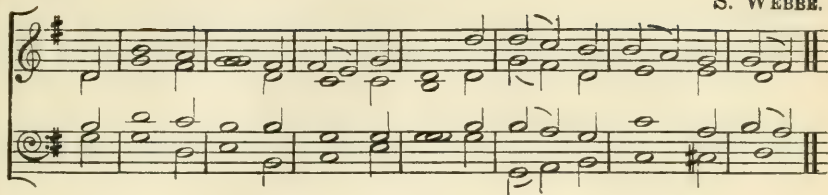
W. WHEALL.



25

## Belmont. C.M.

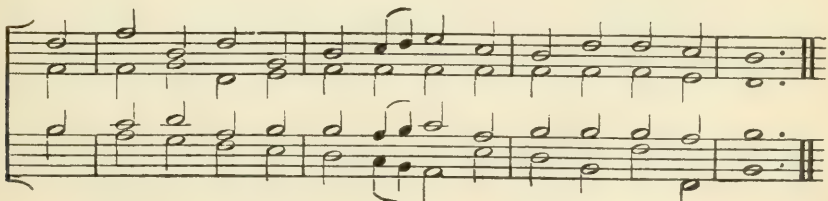
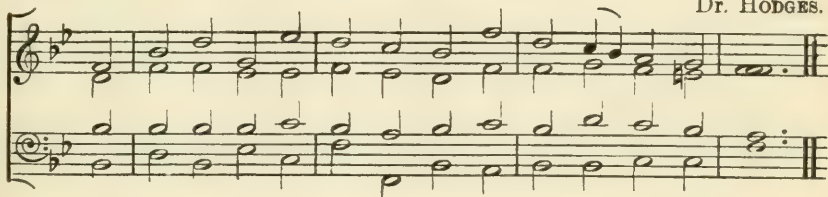
S. WEBBE.



26

## Bristol. C.M.

Dr. HODGES.

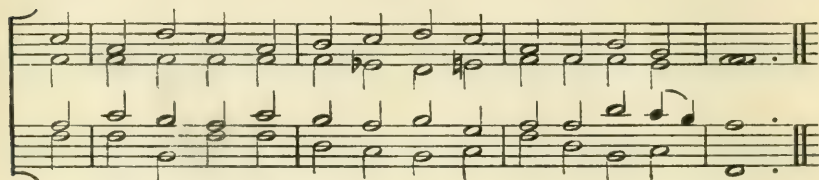
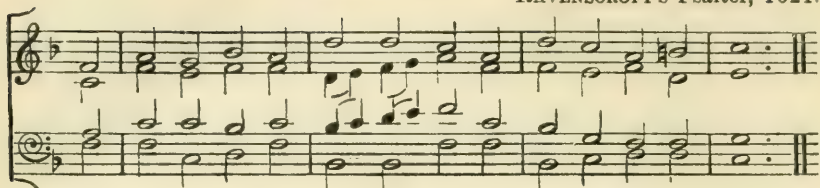




27

## Chichester. C.M.

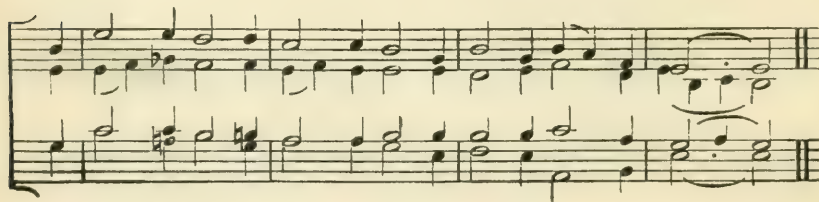
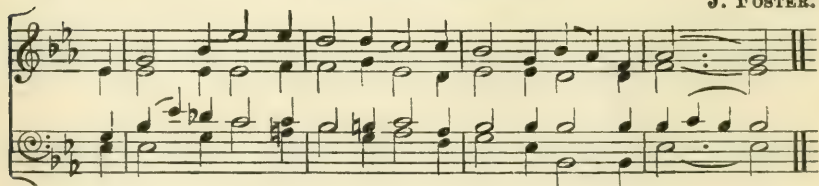
RAVENSCROFT'S Psalter, 1621.



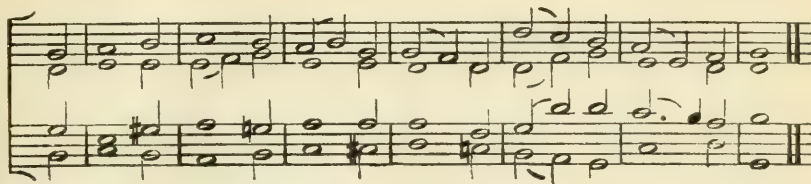
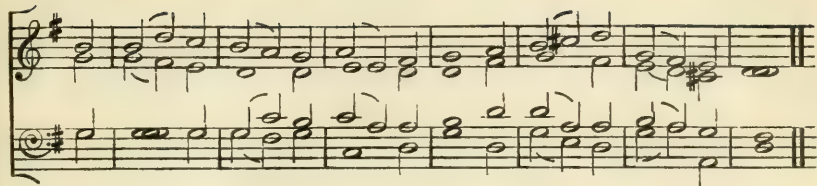
28

## Claremont. CM

J. FOSTER.



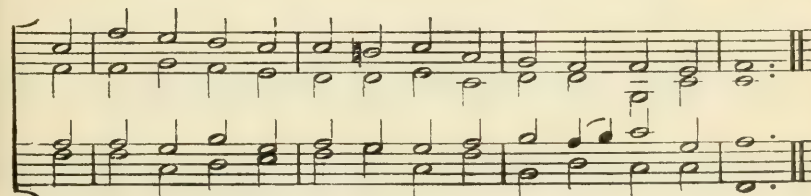
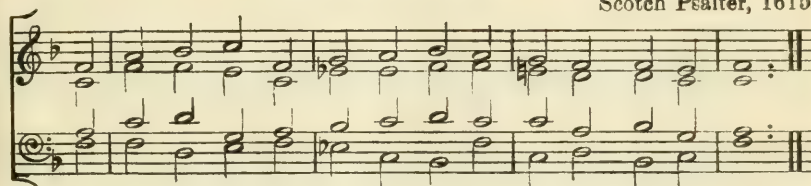
29

**Dublin. CM.**

30

**Bundee. CM.**

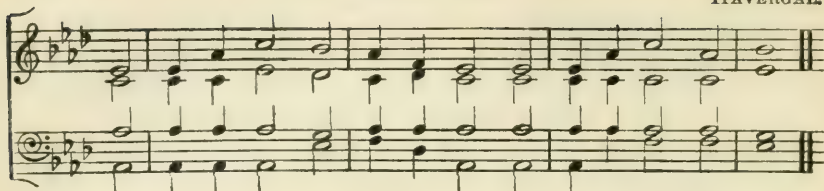
Scotch Psalter, 1615.



31

Eban. cm

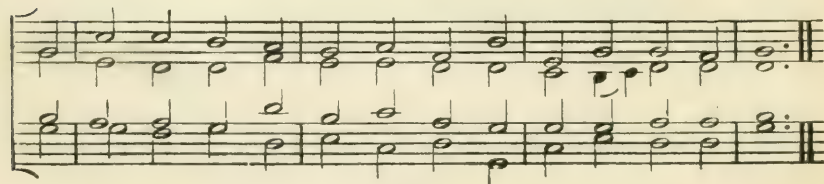
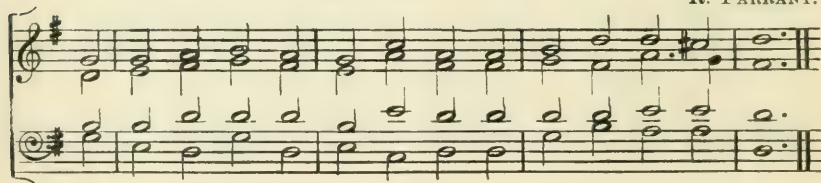
HAVERGAL.



32

Farrant. cm

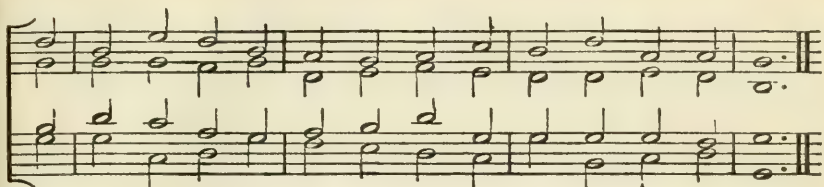
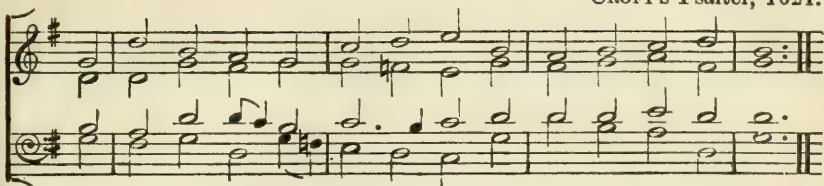
R. FARRANT.



33

## Gloucester. c.m.

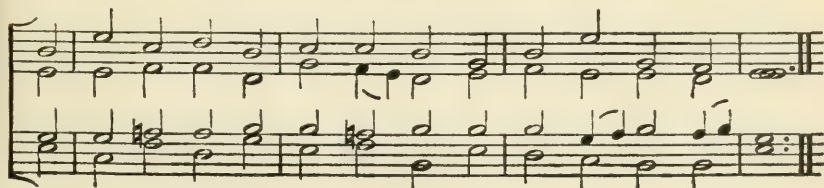
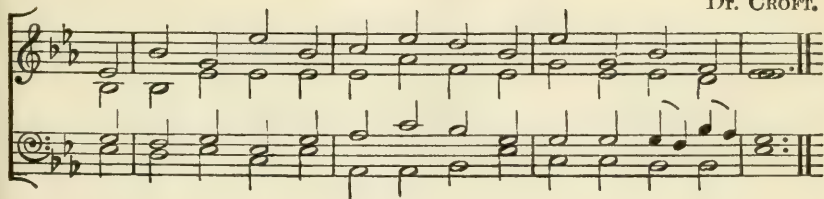
CROFT's Psalter, 1621.



34

## London. c.m.

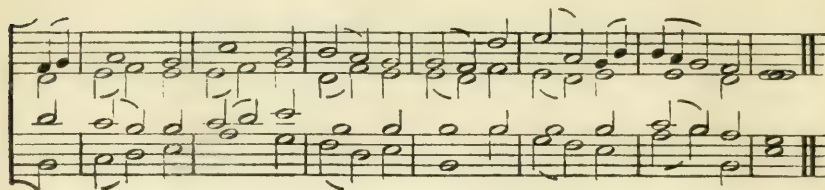
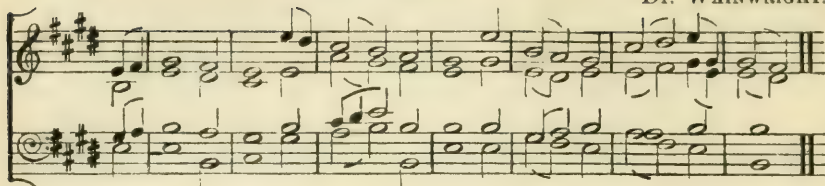
Dr. CROFT.



35

**Manchester.** C.M.

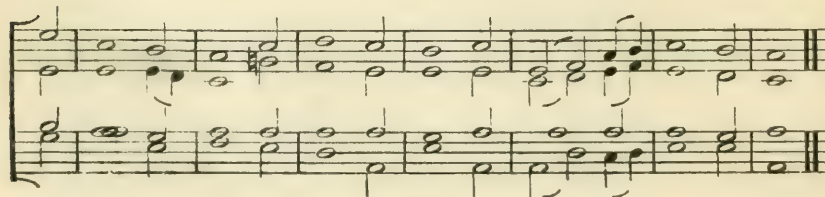
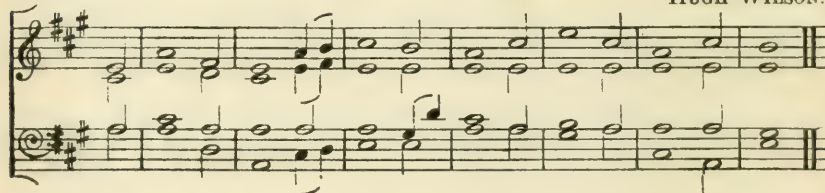
Dr. WAINWRIGHT.



36

**Martyrdom.** C.M.

HUGH WILSON.





37

## Miles' Lane. C.M.P.

SHRUBSOLE.

All hail the power of Je - su's name, Let an - gels pros - trate fall ; Bring forth the  
 Roy - al Di - a - dem, And crown Him, crown Him, crown Him, crown Him Lord of all.

The musical score for 'Miles' Lane' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The music consists of two systems. The first system has two lines of music, each with a vocal line and a piano accompaniment line. The second system also has two lines of music, continuing the vocal and piano parts. The lyrics are written below the vocal lines.

38

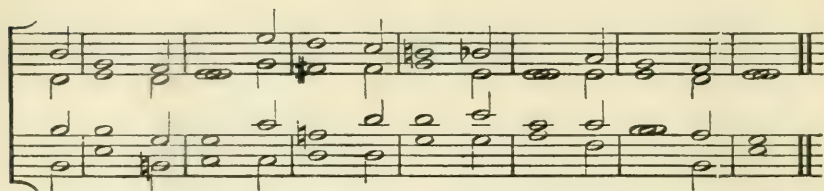
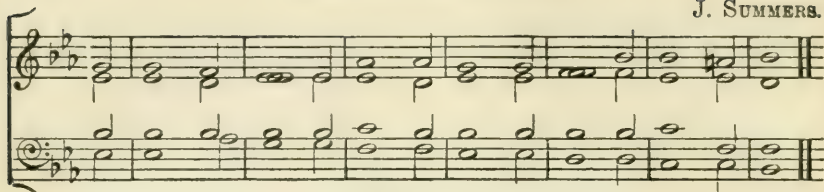
## Hylon. C.M.

The musical score for 'Hylon' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The music consists of two systems. The first system has two lines of music, each with a vocal line and a piano accompaniment line. The second system also has two lines of music, continuing the vocal and piano parts. The lyrics are written below the vocal lines.

39

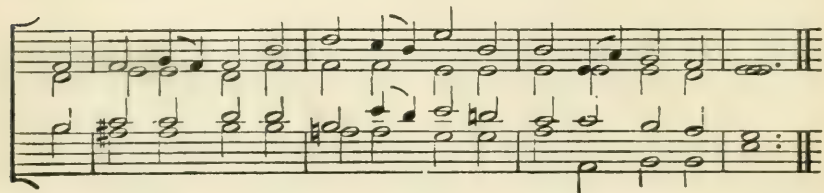
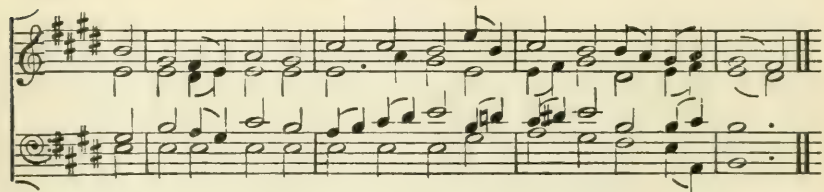
## Palestine. CM.

J. SUMMERS.



40

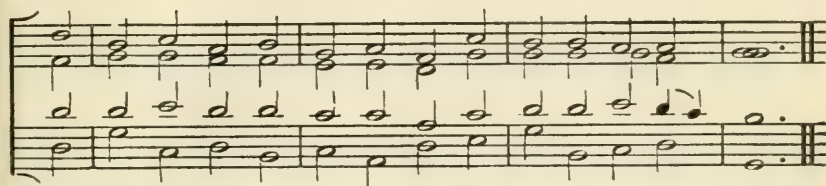
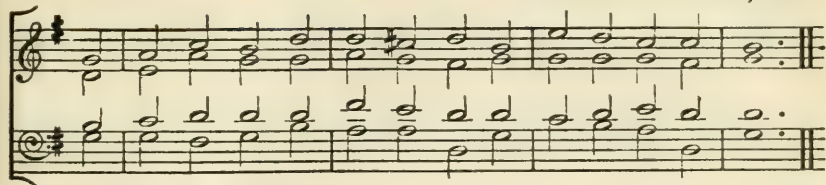
## Rome. CM.



41

**Salisbury.** C.M.

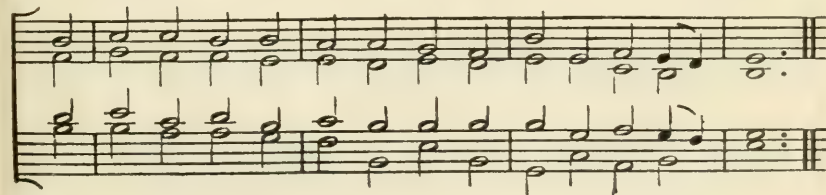
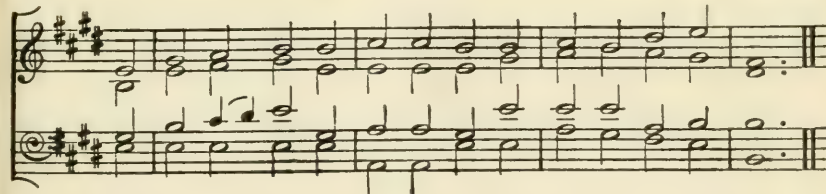
RAVENS-CROFT'S Psalter, 1621.



42

**Solomon.** C.M.

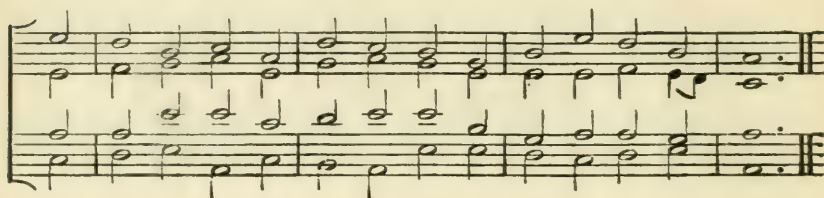
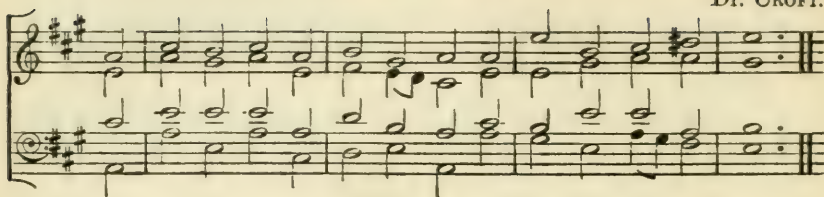
From HANDEL.



43

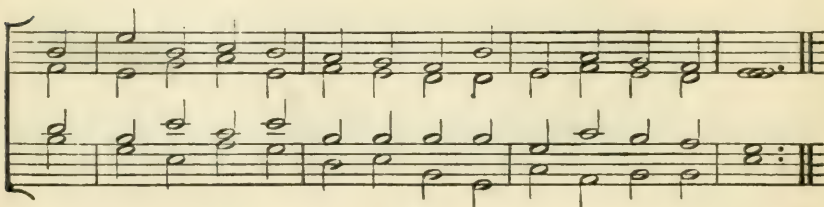
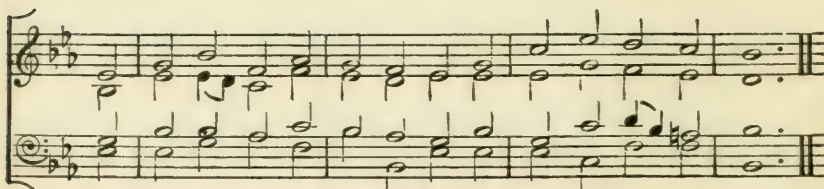
## Southampton. a.m.

Dr. CROFT.



44

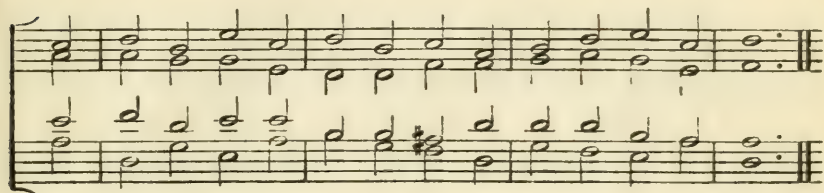
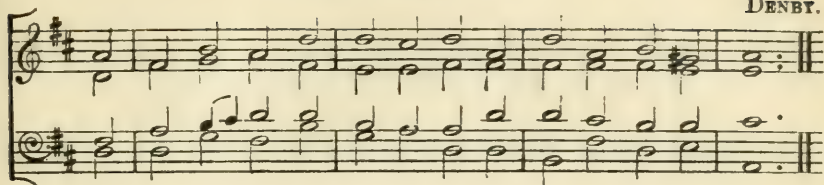
## Sprague. a.m.



45

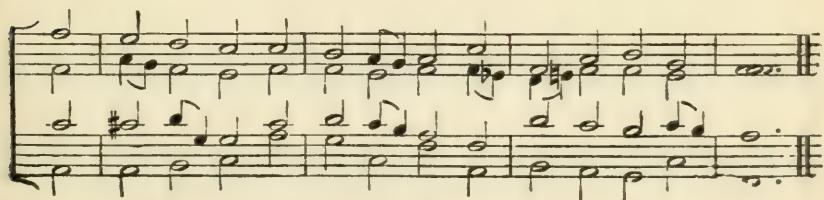
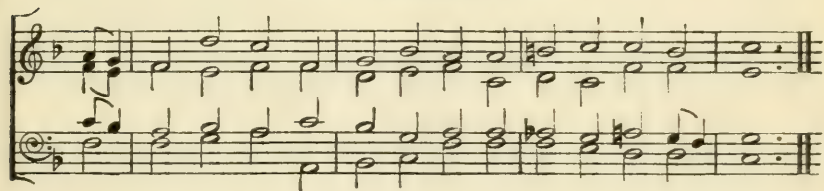
## St. Ann. C.M.

DENBY.



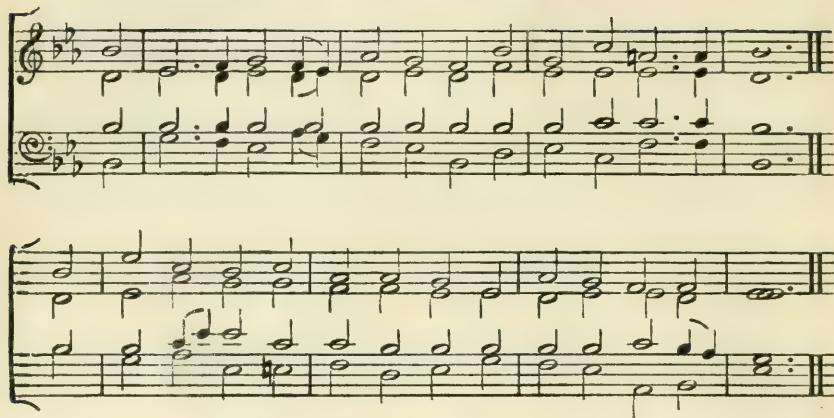
46

## St. Benedict. cm.





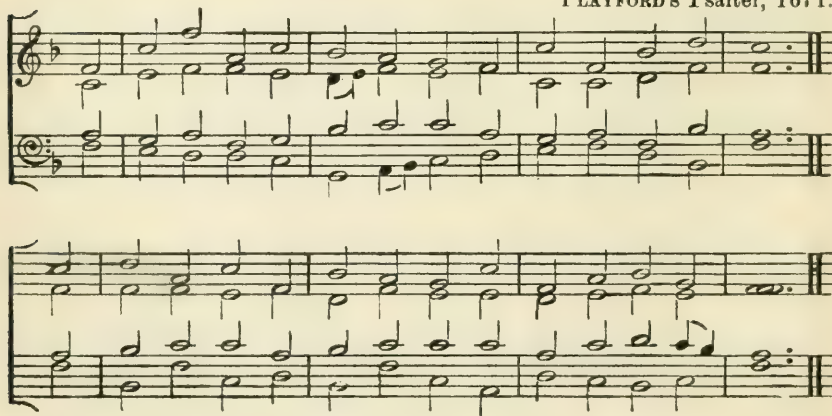
47

**St. Bernard.** C.M.

48

**St. David.** C.M.

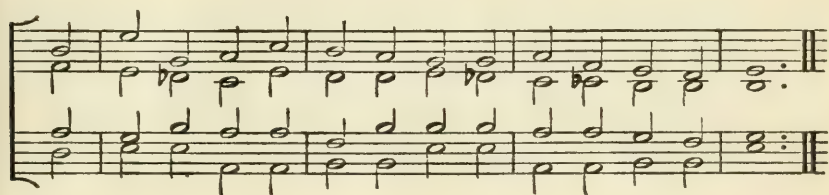
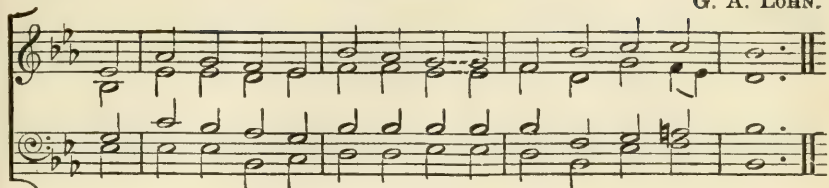
PLAYFORD's Psalter, 1671.



49

**St. Frances.** C.M.

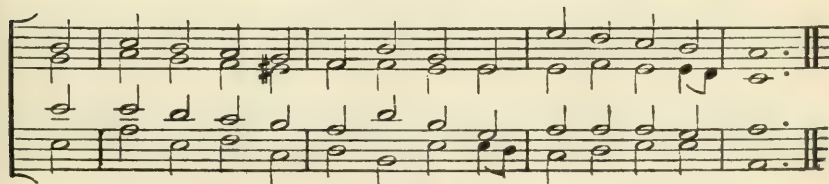
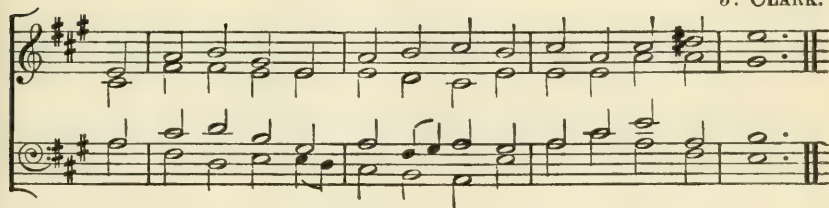
G. A. LÖHN.



50

**St. Magnus.** C.M.

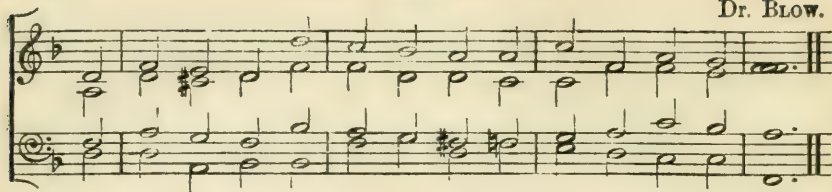
J. CLARK.



51

## St. Mary. C.M.

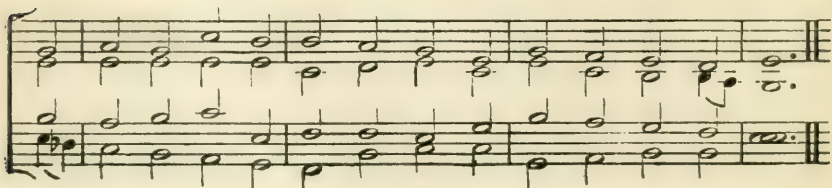
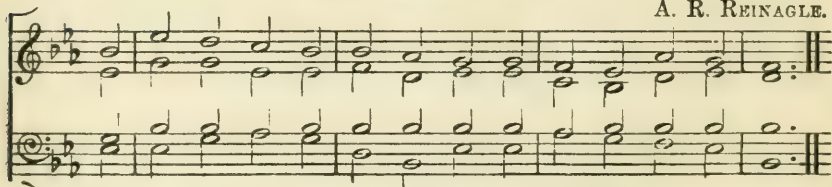
Dr. Blow.



52

## St. Peter. C.M.

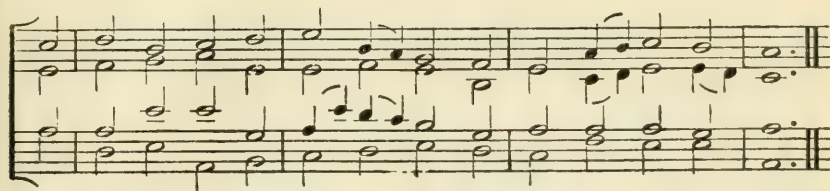
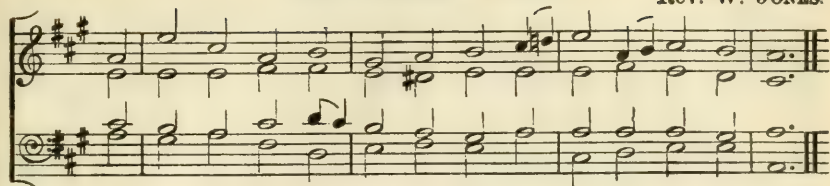
A. R. REINAGLE.



53

## St. Stephen. C.M.

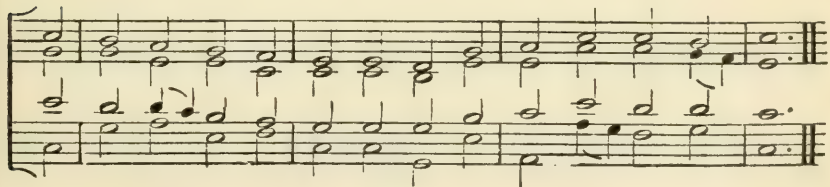
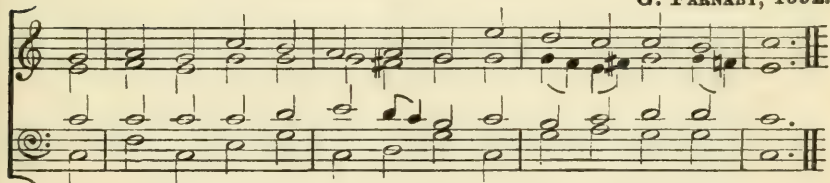
Rev. W. JONES.



54

## St. Thomas. C.M.

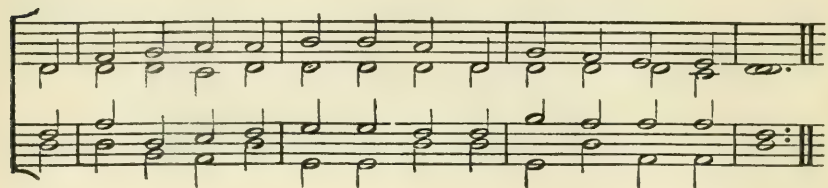
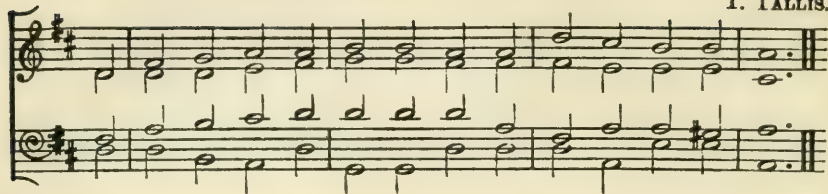
G. FARNABY, 1592.



55

**Tallis.** C.M. (Ordination Hymn.)

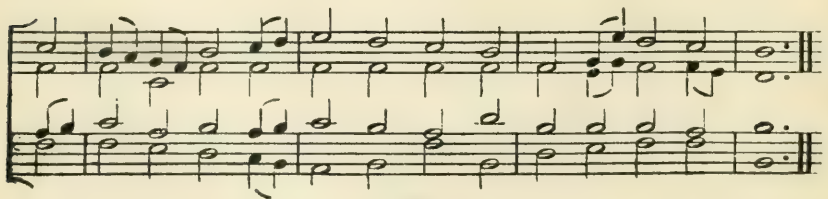
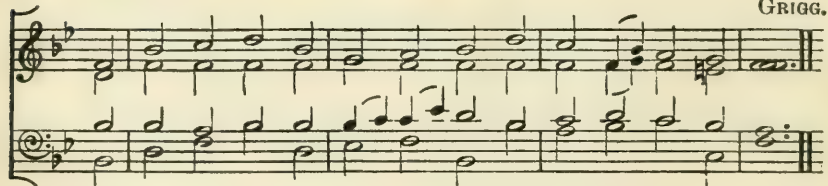
T. TALLIS.



56

**Tiberton.** C.M.

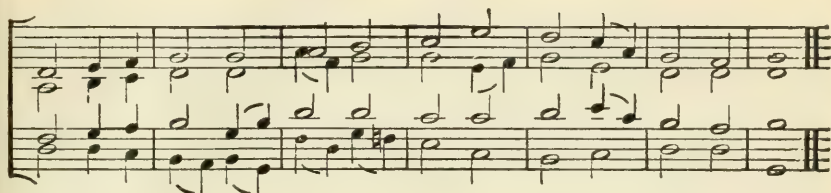
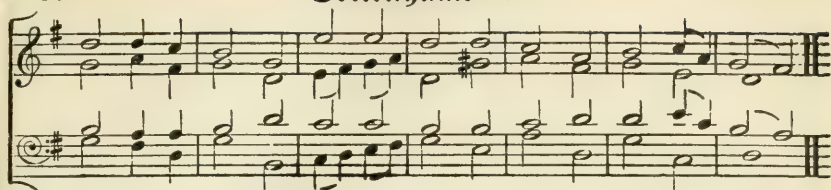
GRIGG.





57

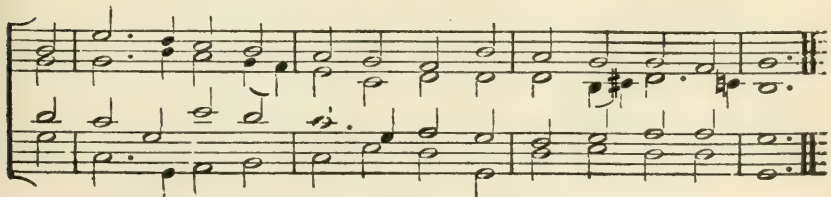
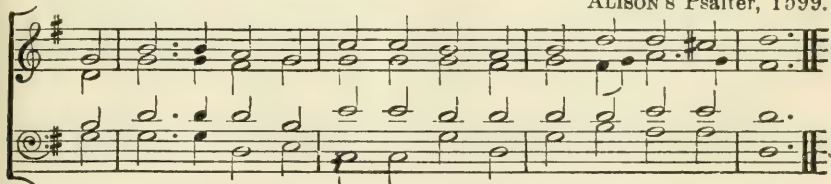
## Tottenham. C.M.



58

## Winchester Old. C.M.

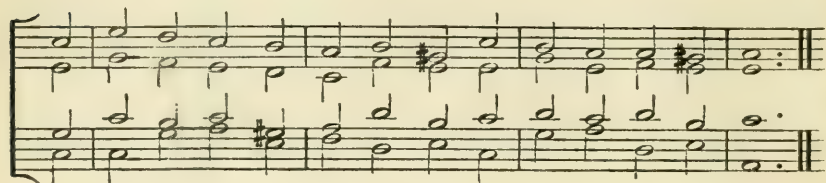
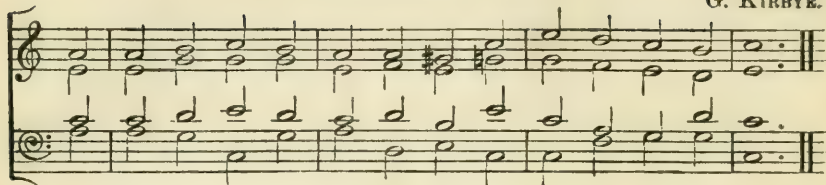
ALISON'S Psalter, 1599.



59

## Windsor. C.M.

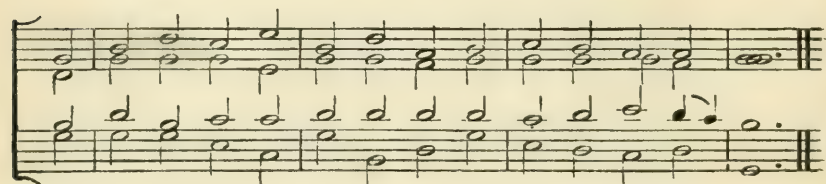
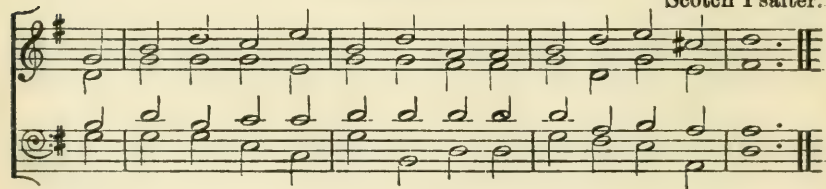
G. KIRBYE.



60

## York. C.M.

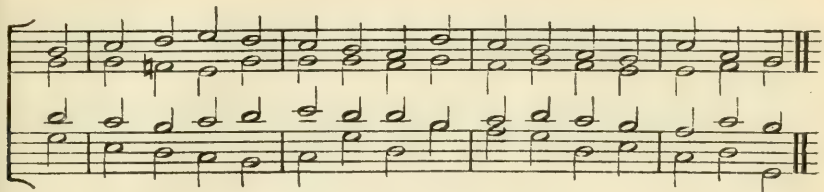
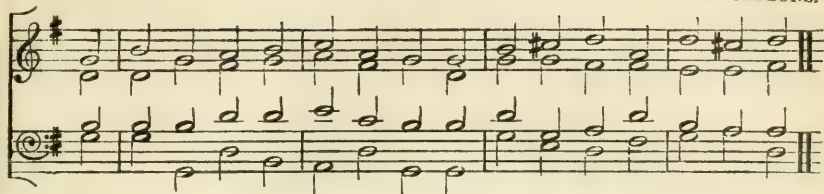
Scotch Psalter.



61

**Angels' Hymn. L.M.**

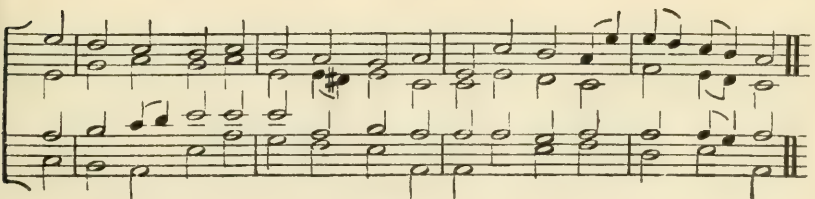
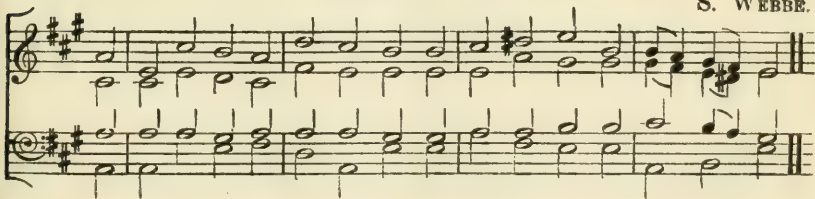
ORLANDO GIBBONS.



62

**Arundel. L.M.**

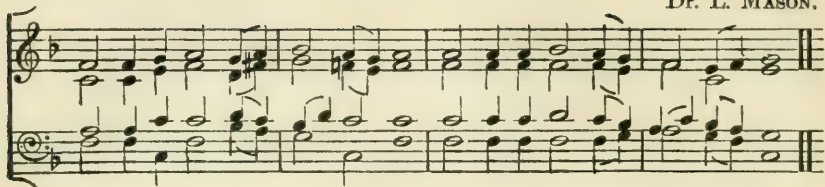
S. WEBBE.



63

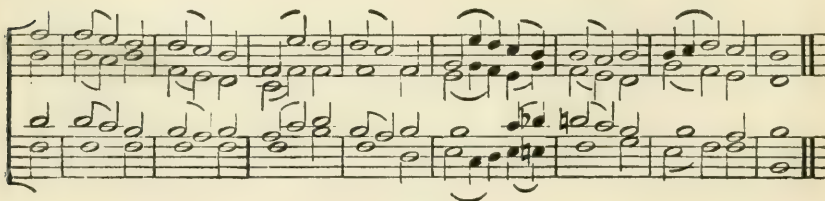
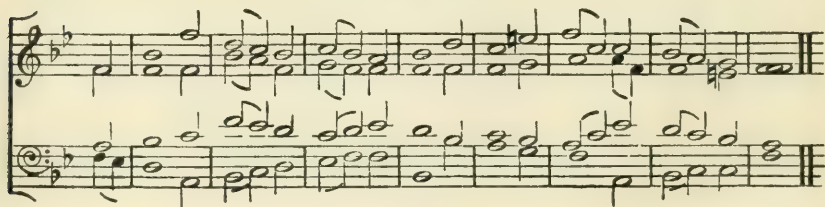
Boston. L.M.

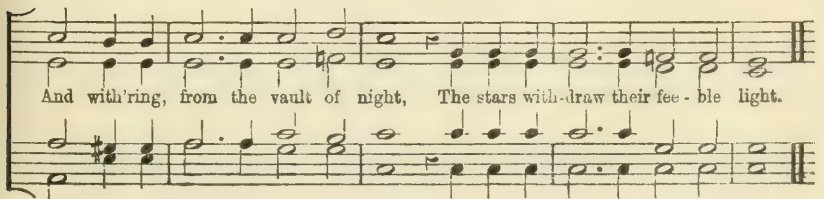
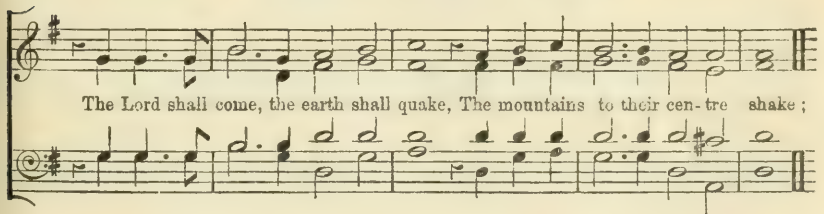
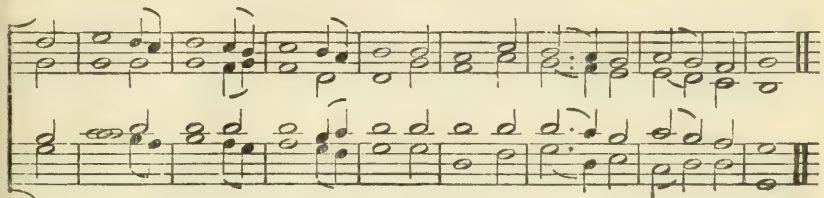
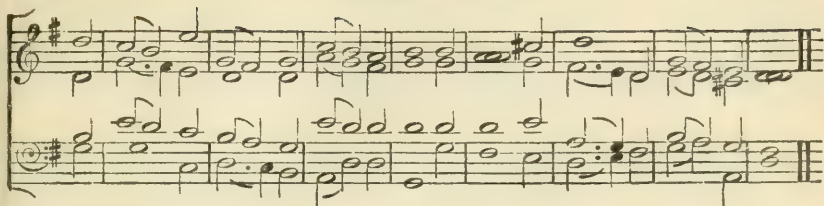
Dr. L. MASON.



64

British. L.M.



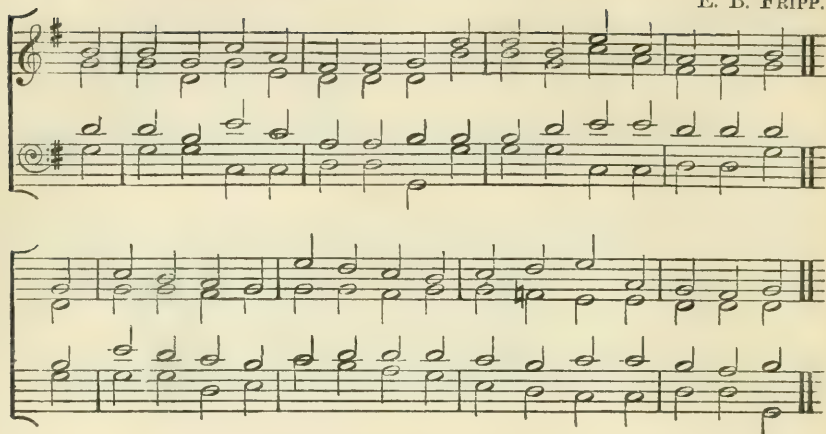




67

## Charmouth. L.M.

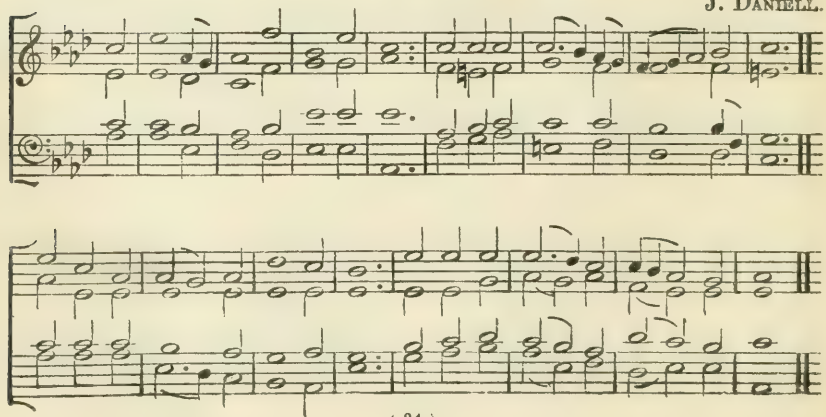
E. B. FRIPP.



68

## David's Harp. L.M.

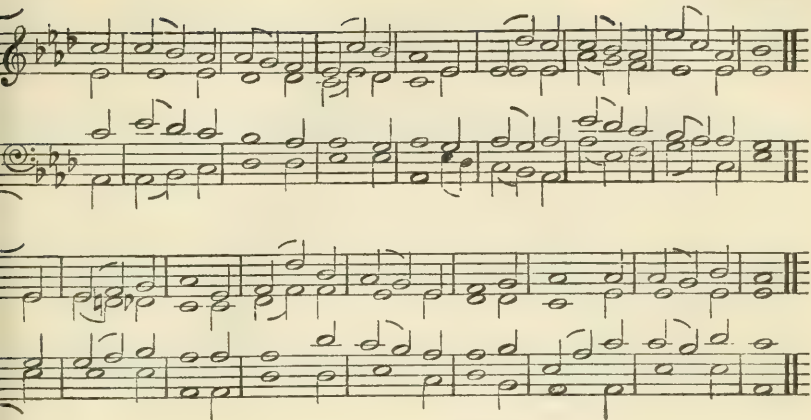
J. DANIELL.



69

Eden. L.M.

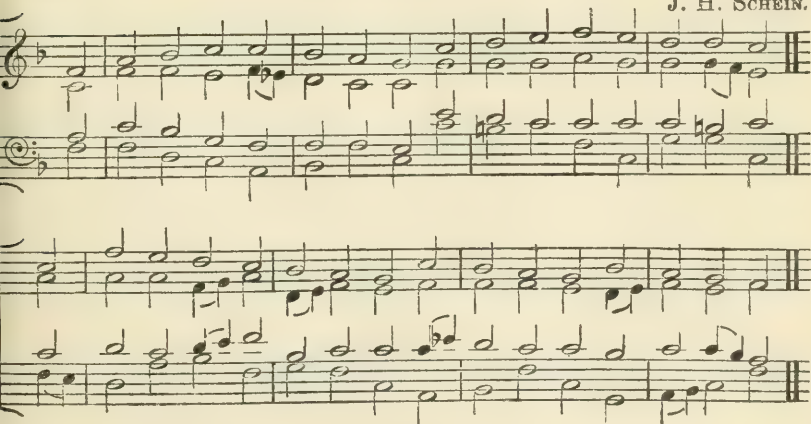
Dr. L. MASON.



70

Eisenach. L.M.

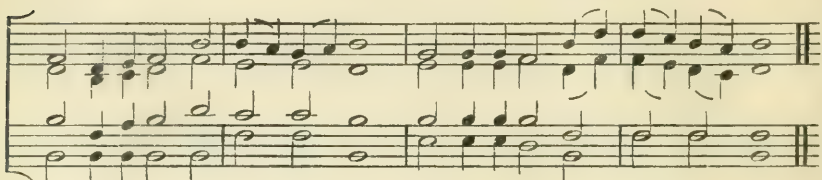
J. H. SCHEIN.



71

Ernan. L.M

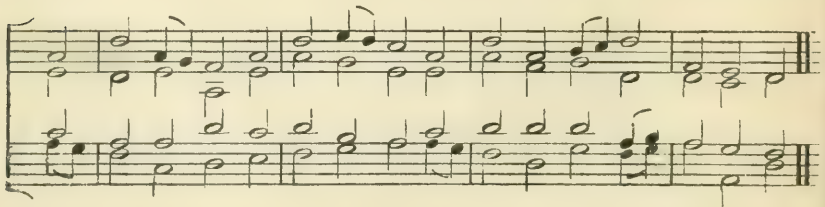
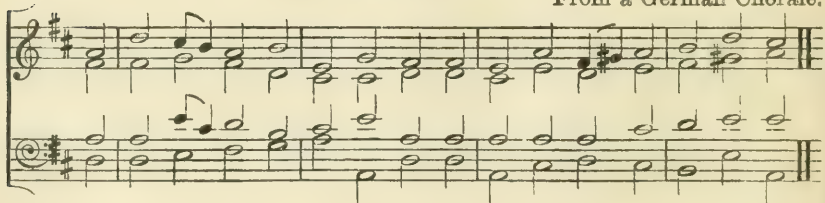
Dr. L. MASON.



72

Festus. L.M.

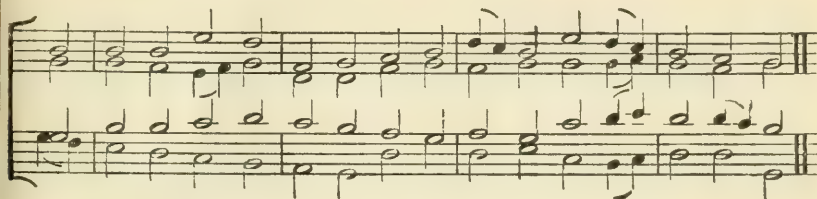
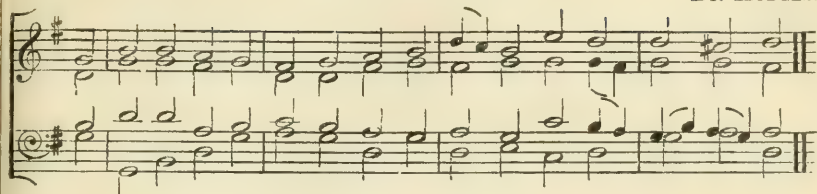
From a German Chorale.



73

## Gloucester. L.M.

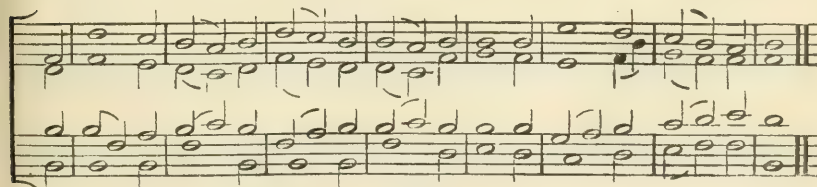
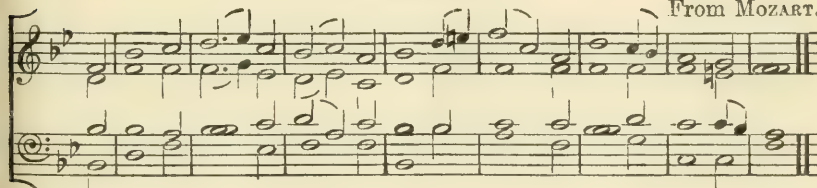
Dr. HODGES.



74

## Home. L.M.

From MOZART.



75

Hursley. L.M.

Huguenot Melody.

Sun of my soul, Thou Sa - viour dear, It is not night if Thou be near :

O may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.

76

Lentz. L.M.

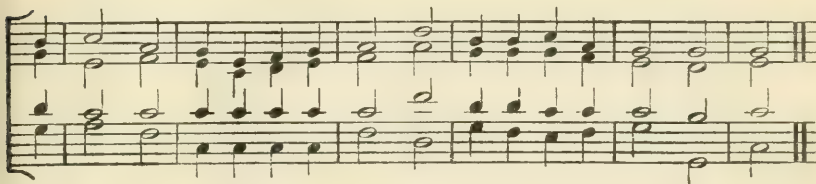
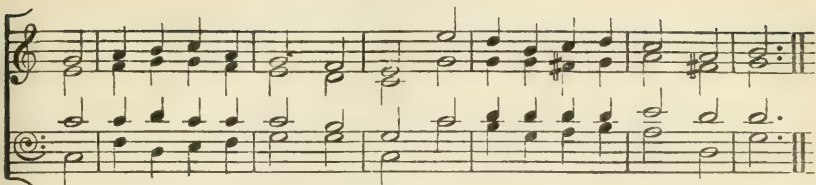
LENTZ.

O may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.



77

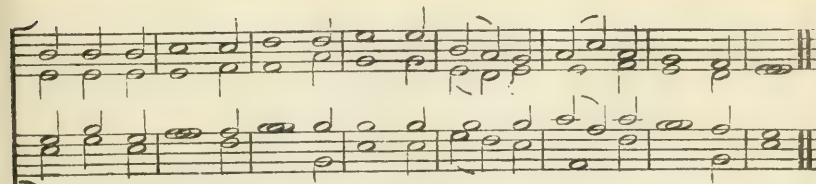
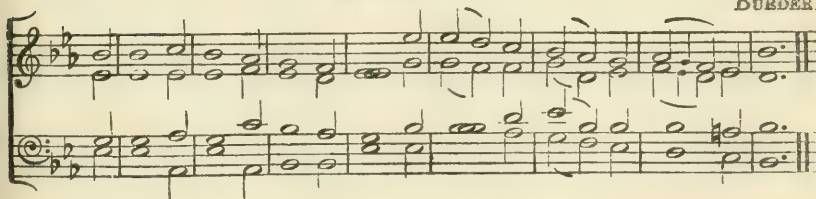
## Luther's Chant, L.M.



78

## Luton. L.M.

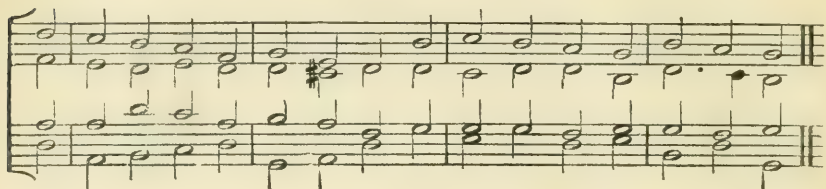
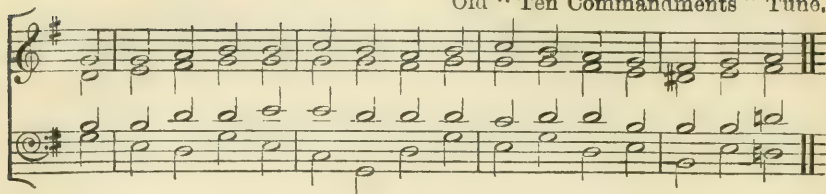
BURDER.



79

## Magdeburgh. I.M.

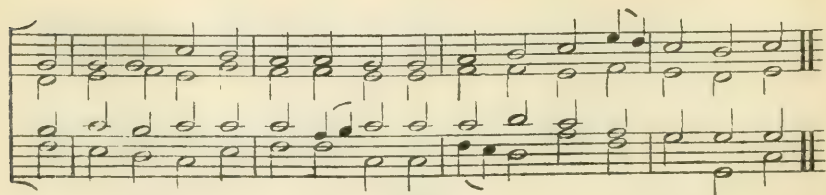
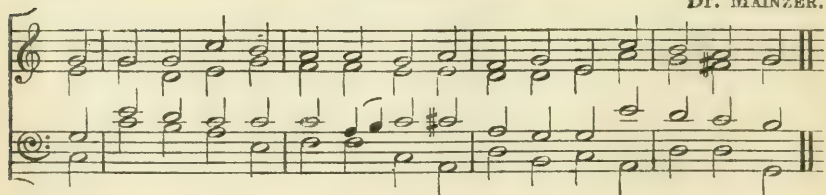
Old "Ten Commandments" Tune.



80

## Mainzer. I.M.

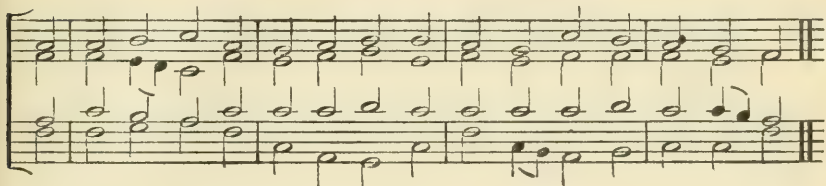
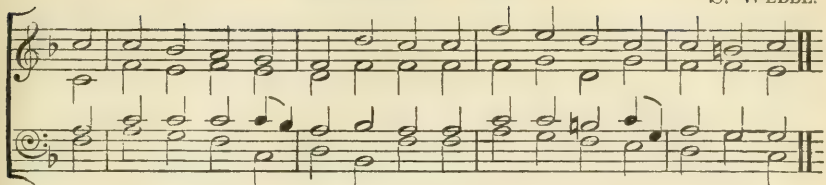
Dr. MAINZER.



81

## Meirombe, L.M.

S. WEBBE.



82

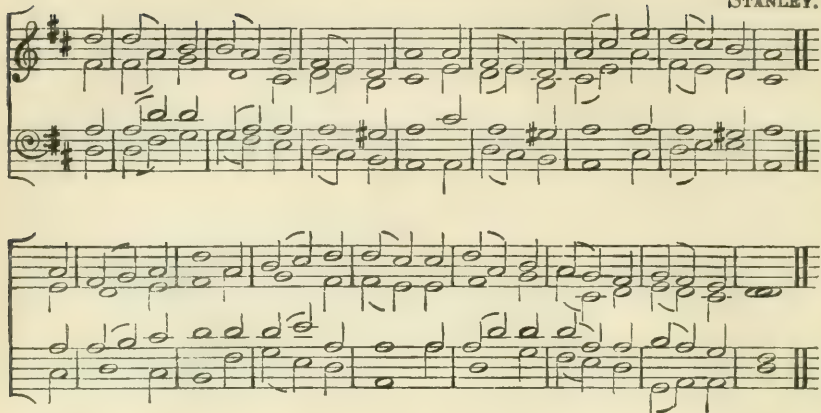
## Missionary Chant. L.M.



83

**Montgomery.** L.M (or 112.)

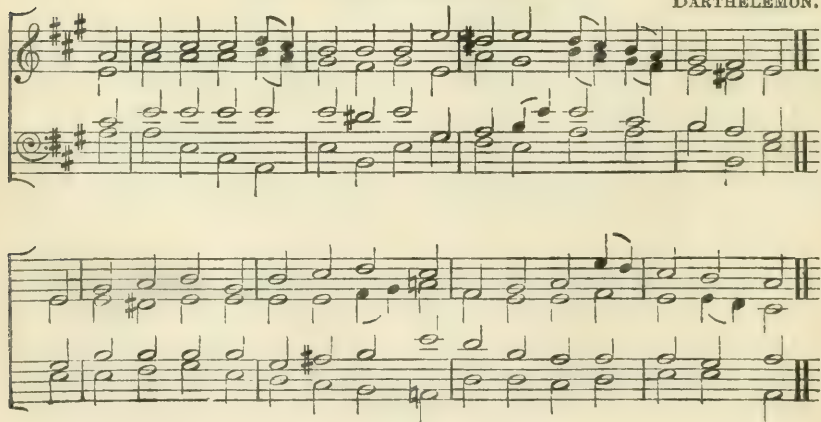
STANLEY.



84

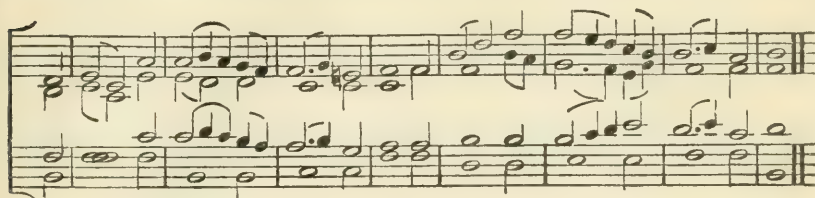
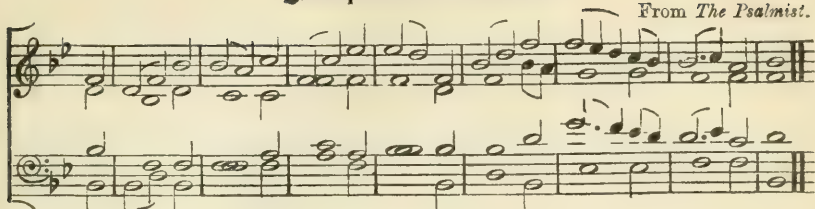
**Morning Hymn.** L.M.

BARTHELEMON.



85

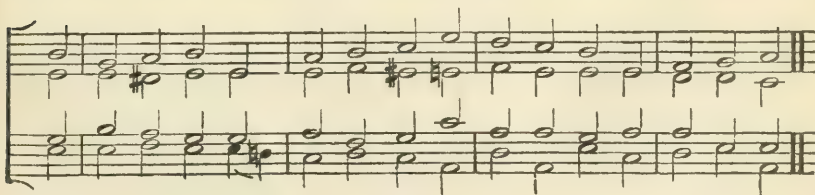
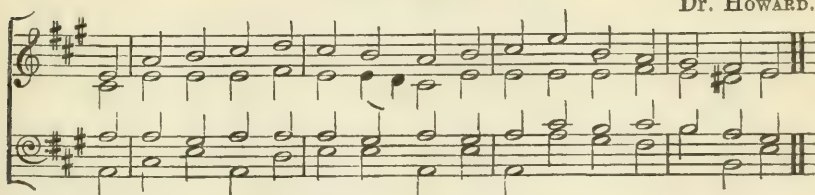
## Neapolis. L.M. (or 11s.)

From *The Psalmist*.

86

## Norfolk. L.M.

Dr. HOWARD.

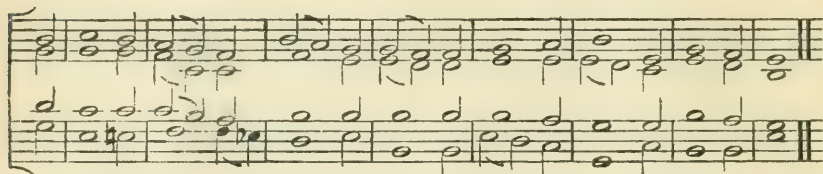
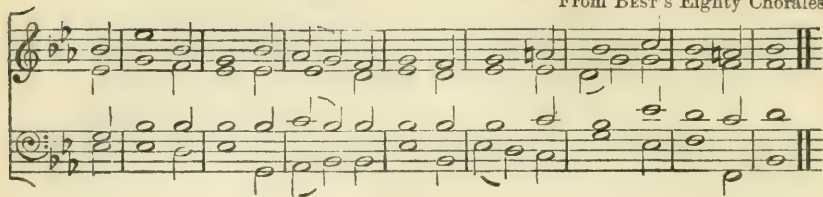




87

## Nuremberg. L.M.

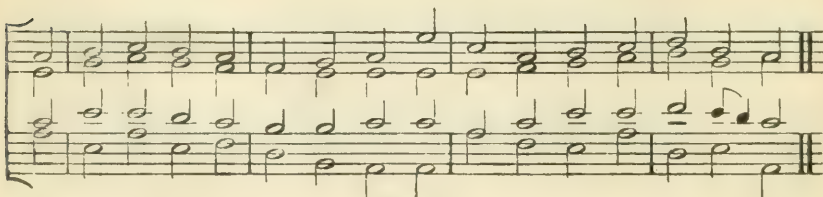
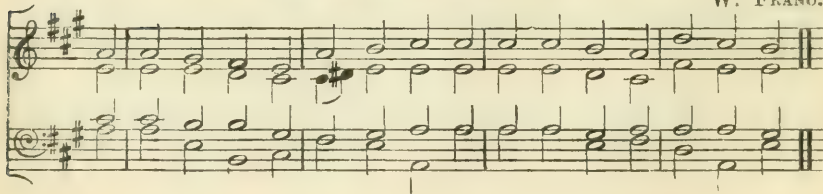
From Best's Eighty Chorales.



88

## Old Hundredth. L.M.

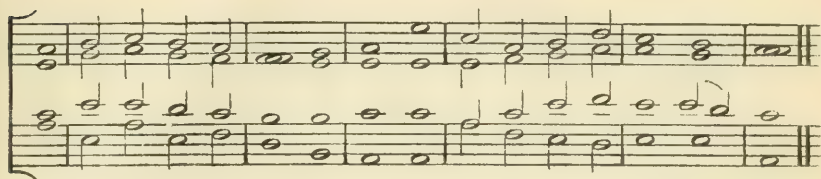
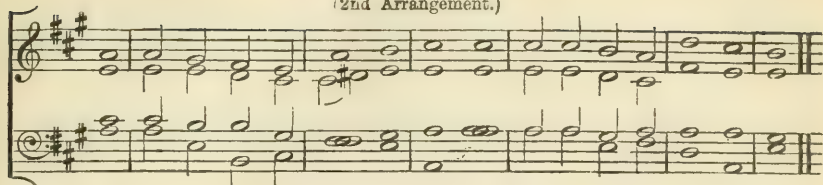
W. FRANCO.



88

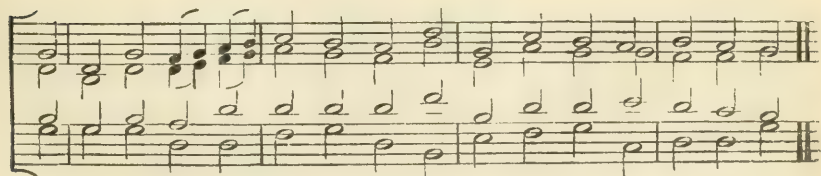
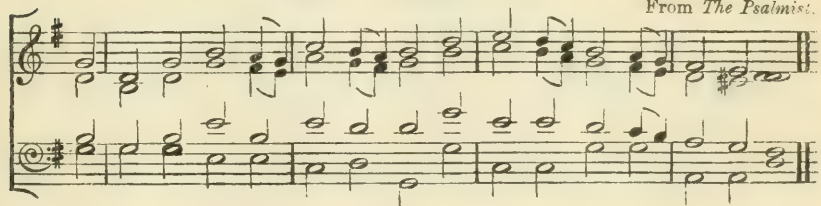
## Old Hundredth. L.M.

(2nd Arrangement.)



89

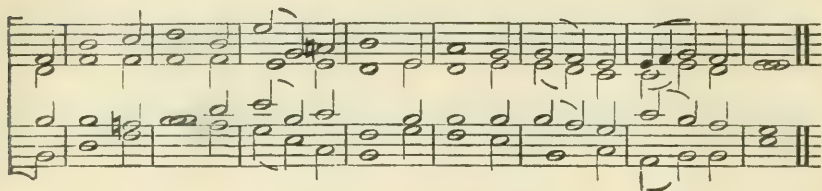
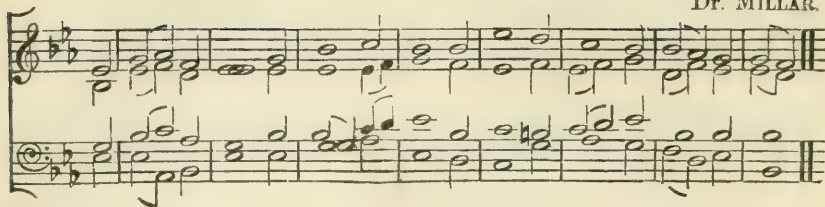
## Philadelphia. L.M.

From *The Psalmist*.

90

**Rockingham.** L.M.

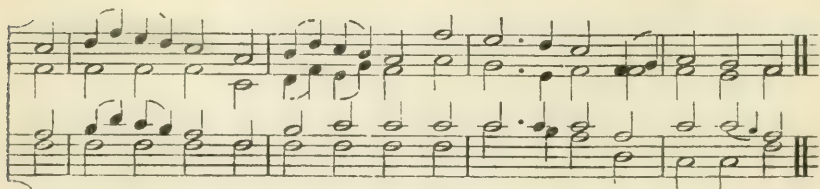
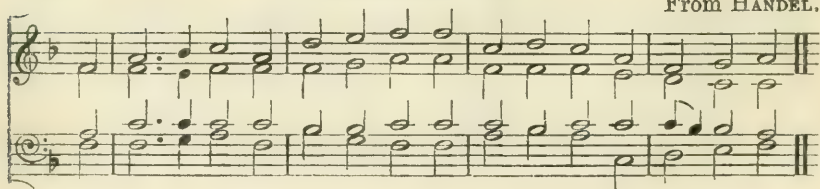
Dr. MILLAR.



91

**Samson.** L.M.

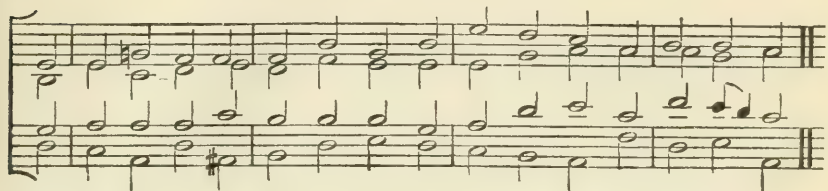
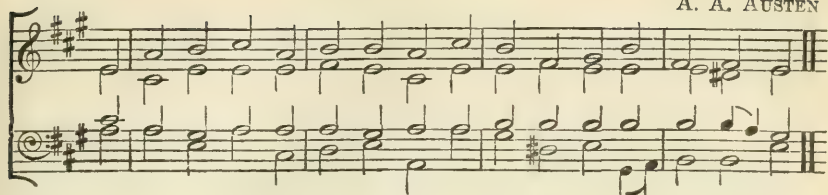
From HANDEL.



92

## St. Agnes. L.M.

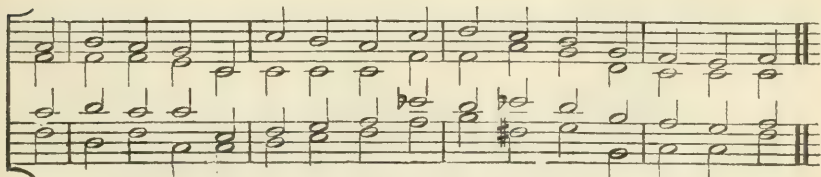
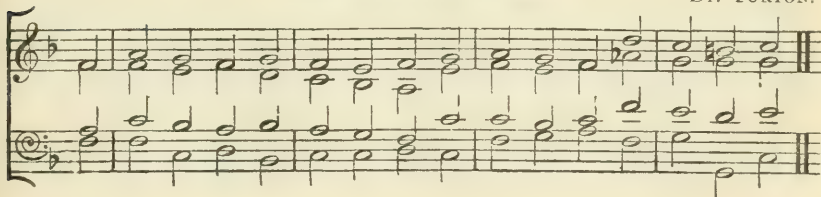
A. A. AUSTEN



93

## St. Edward. L.M.

Dr. TURTON.



Rev. J. B. DYKES.

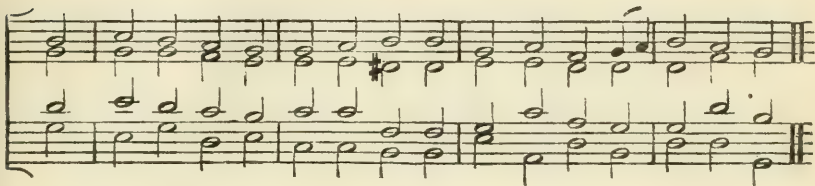
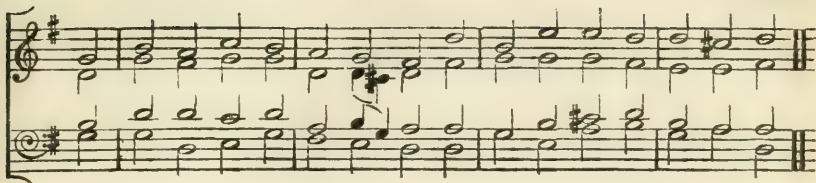
O come and mourn with me . a - while ; O come ye to the Saviour's side ,

O come, to - ge - ther let us mourn ; Je - sus, our Lord, is cru - ci - fied. A-men.



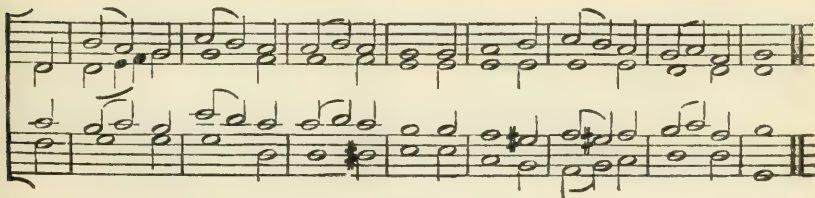
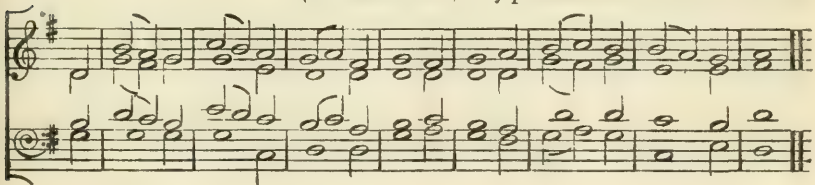
## St. Gregory. L.M.

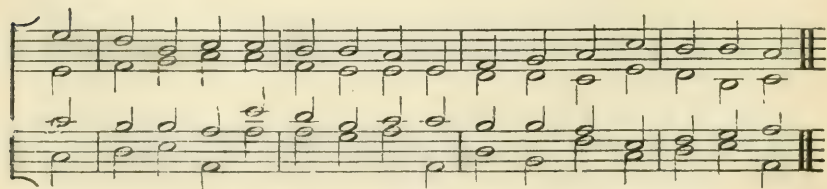
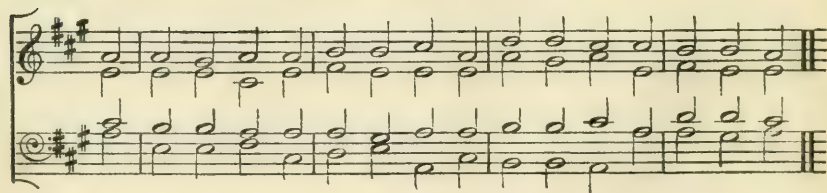
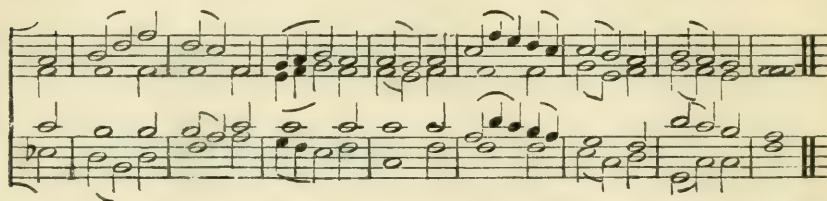
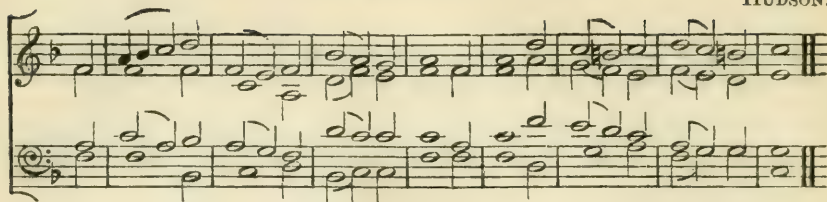
W. HORSLEY.



## St. Luke. L.M.

(See also No. 636.) By permission of Burns and Lambert.

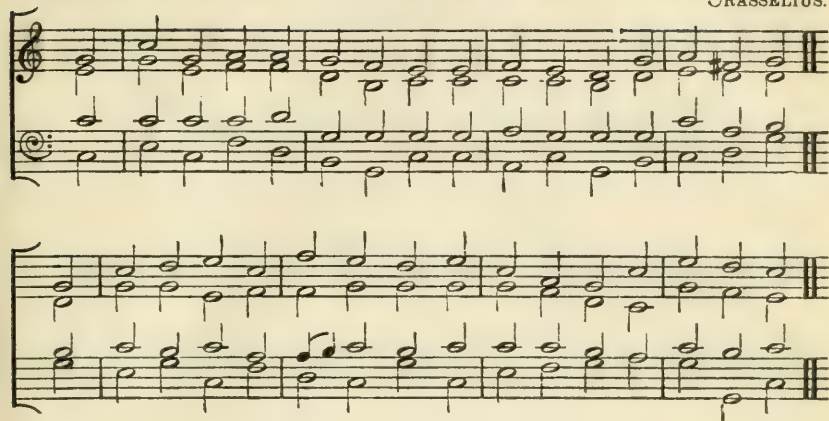




100

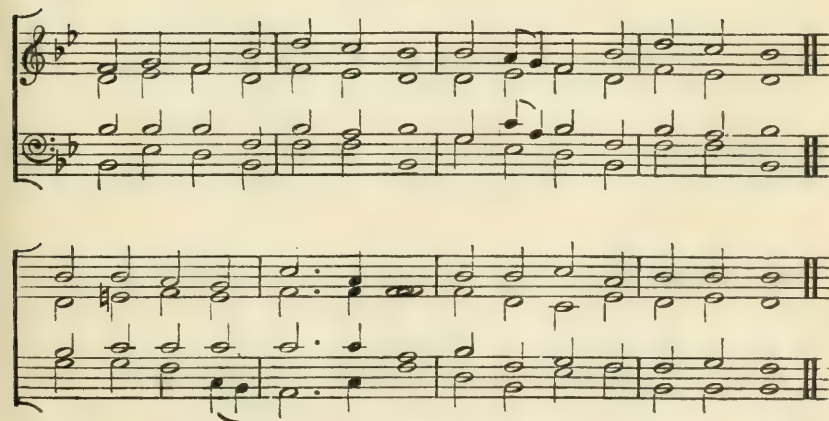
## Winchester. L.M.

CRASSELIOUS.



101

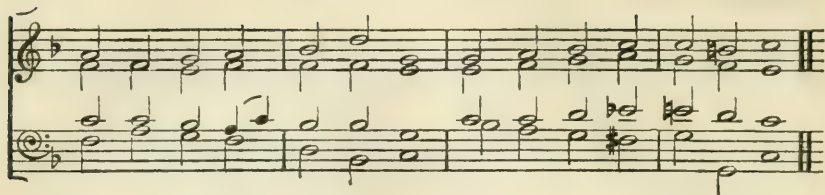
## Antioch. 7.7.7.7.



102

Beethoven. 7.7.7.7.

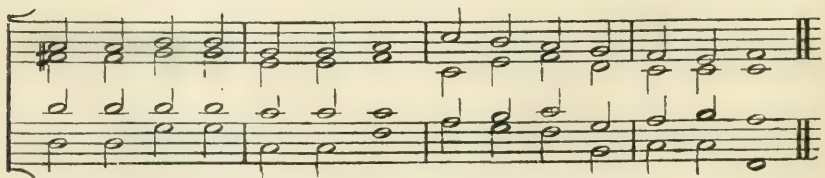
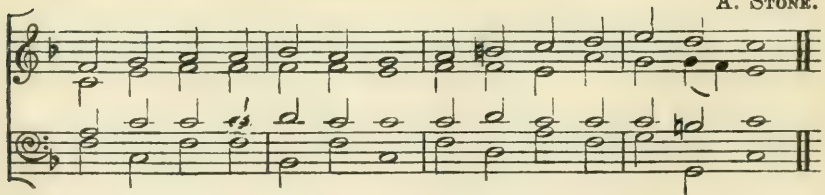
From BEETHOVEN.



103

Chester. 7.7.7.7.

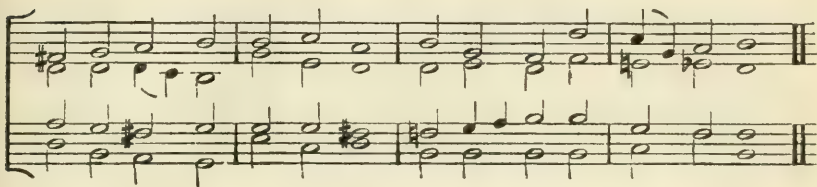
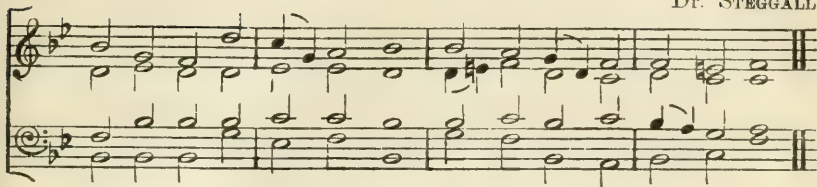
A. STONE.



104

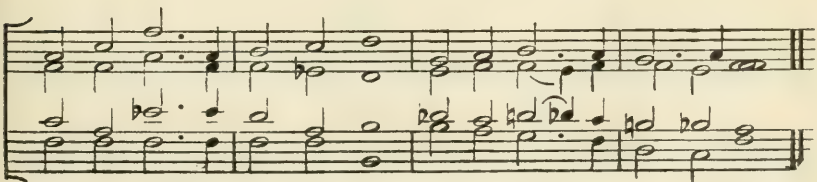
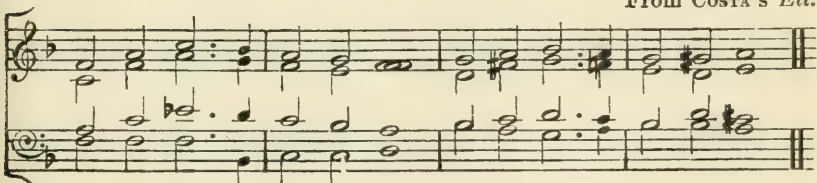
## Christ Chapel. 7.7.7.7.

Dr. STEGGALL.



105

## Eli. 7.7.7.7.

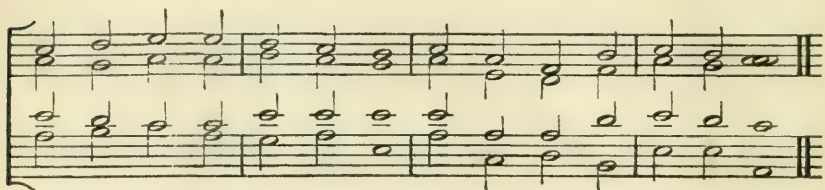
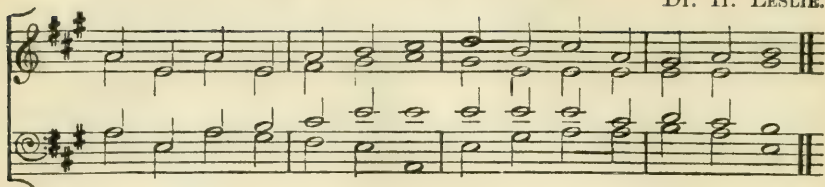
From COSTA's *Eli*.



106

**Ephraim. 7.7.7.7.**

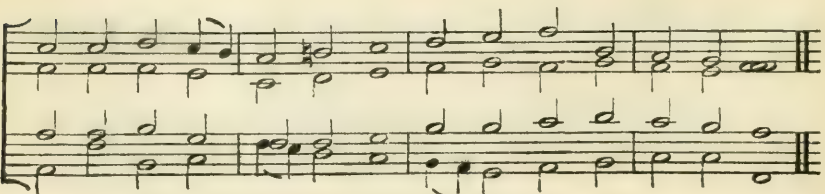
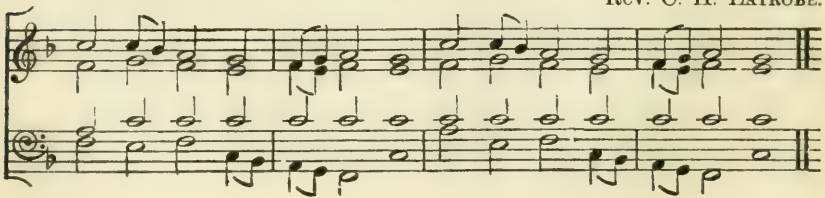
Dr. H. LESLIE.



107

**Geneva. 7.7.7.7.**

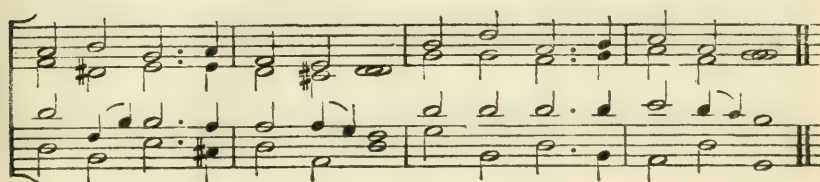
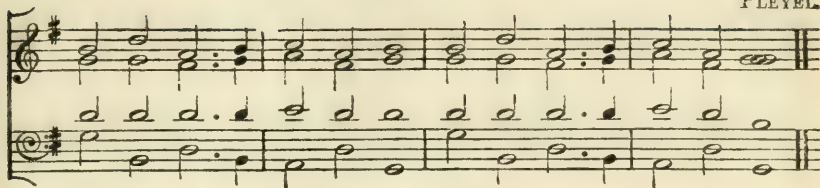
Rev. C. H. LATROBE.



108

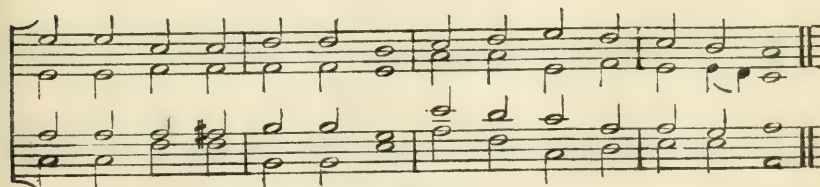
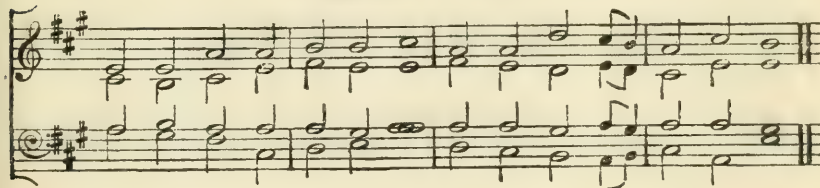
## German Hymn. 7.7.7.7.

PLEYEL.



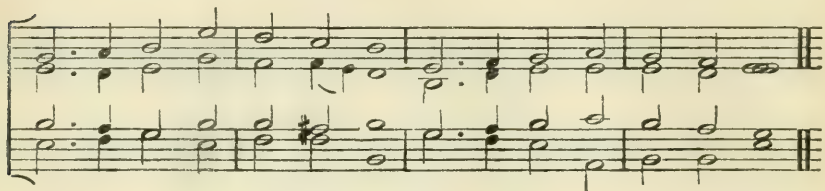
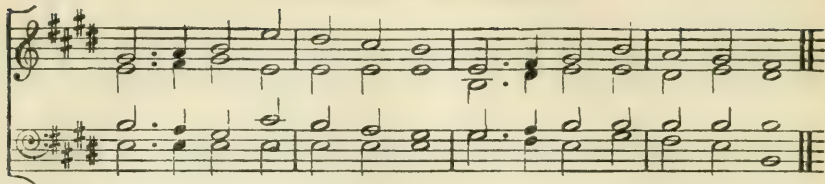
109

## Dart's. 7.7.7.7.



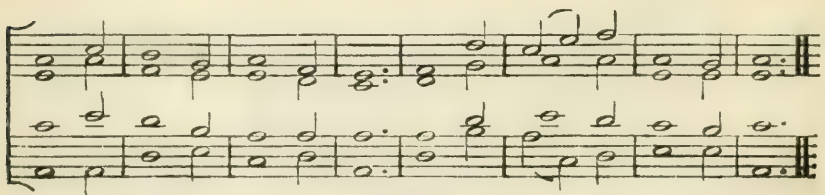
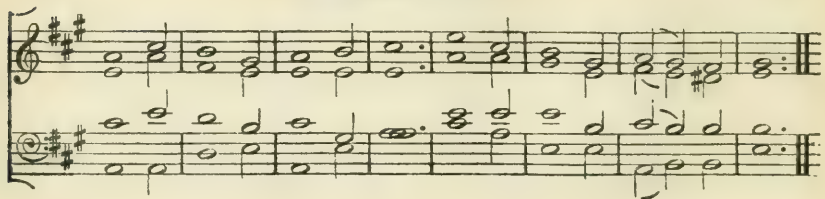
110

Innocents. 7.7.7.7.



111

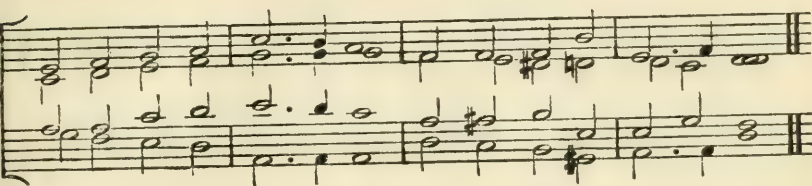
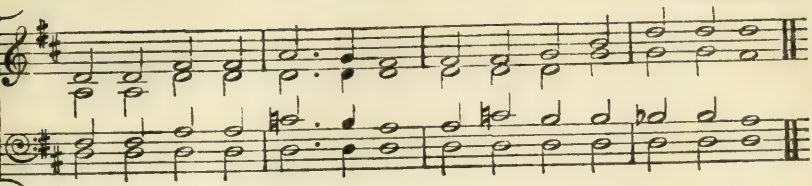
Patrobo. 7.7.7.7.



116

**Sherborne. 7.7.7.7.**

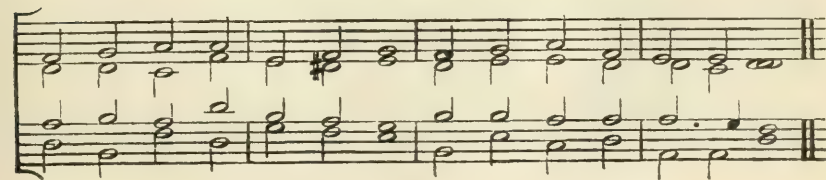
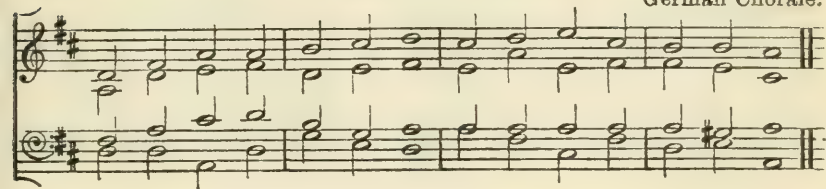
From MENDELSSOHN.

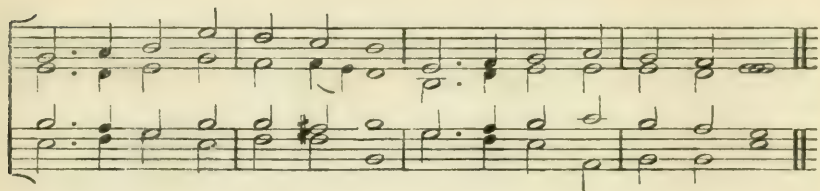
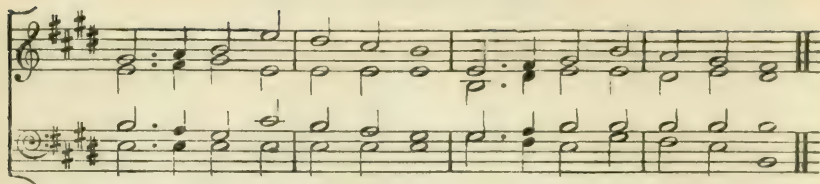


113

**Lubeck. 7.7.7.7.**

German Chorale.

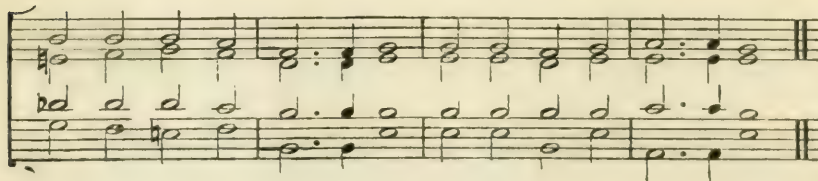
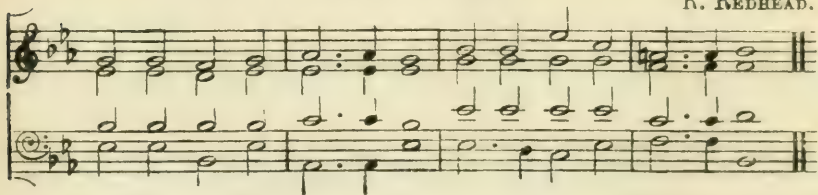




And

very, very slow. 4.4.4.4.

R. REDHEAD.

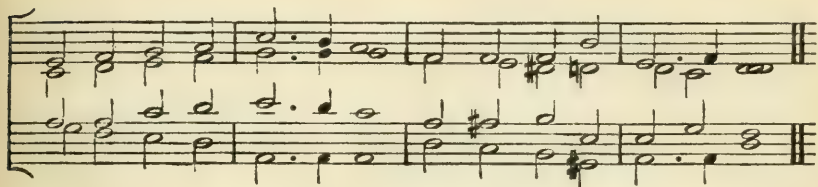
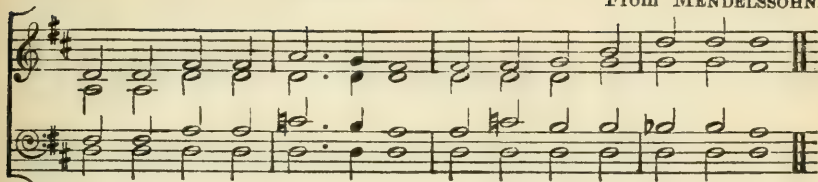




116

## Sherborne. 7.7.7.7.

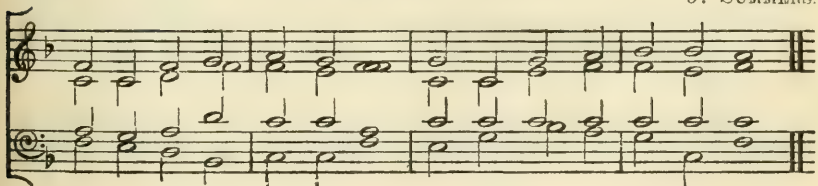
From MENDELSSOHN.



117

## St. Cecilia. 7.7.7.7.

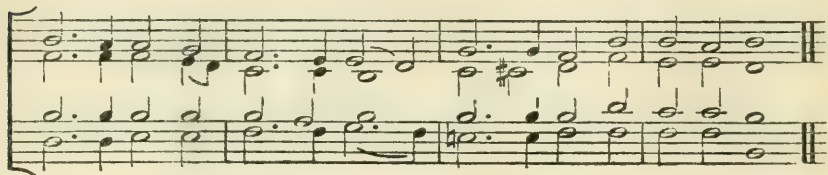
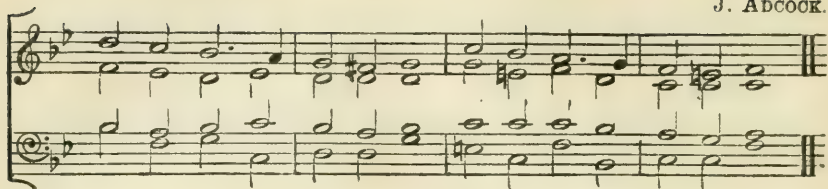
J. SUMMERS.



118

**St. Mark. 7.7.7.7.**

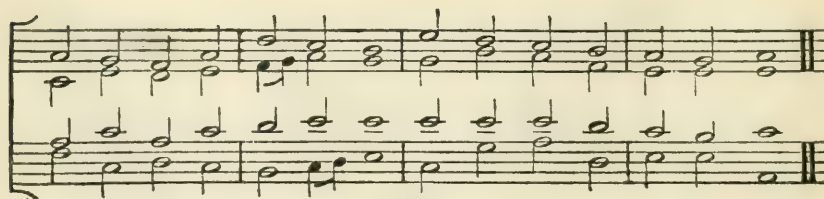
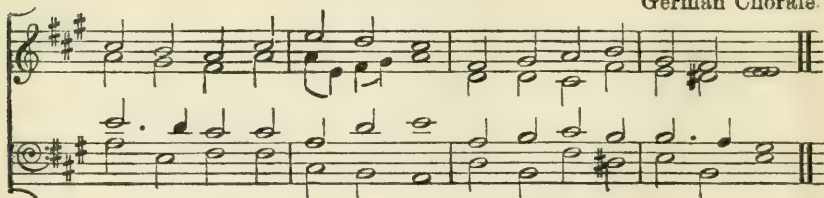
J. Adcock.



119

**Vienna. 7.7.7.7.**

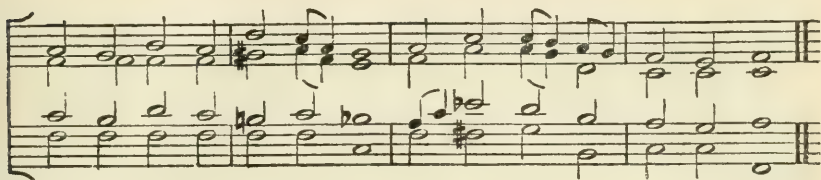
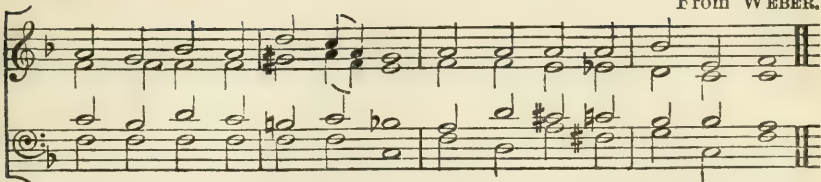
German Chorale.



120

**Weber.** 7.7.7.7.

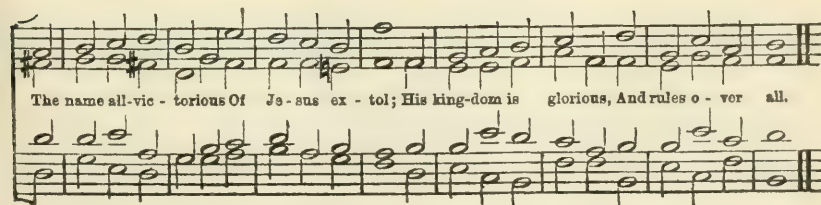
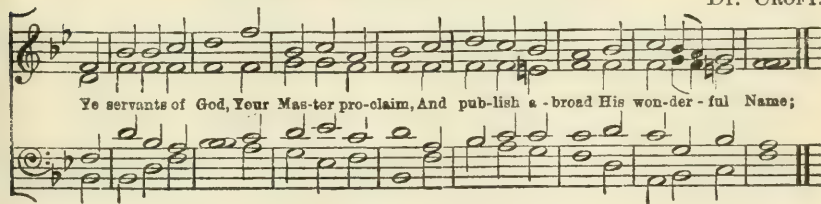
From WEBER.



121

**Manover.** 5.5.5.5.6.5.6.5.

Dr. CROFT.



122

**Boughton. 5.5.5.5.6.5.6.5.***From The Congregational Psalmist, by permission.*

Dr. GAUNTLETT.

O worship the King All glorious a - bove; O grate-ful-ly sing His power and His love!

Our Shield and De-fender, The An-cient of Days, Pa-vil-ioned in splendour, And gird-ed with praise.

123

**New Year Hymn. 5.5.5.11.**

Come, let us a - new Our jour - ney pur - sue;

Roll round with the year, And nev - er stand still till the Mas-ter ap - pear.

124

**Mafodwen. 5.5.8.8.5.5.**

Rev. P. MAURICE, D.D.

Je-su! guide our way To e - ter - nal day: So shall we, no more de - lay - ing,

Fol-low Thee, Thy voice o - bey - ing: Lead us by Thy hand To our Fa - ther's land.

125

**Wareham. 5.5.11.5.5.11. (or L.M.)**

KNAPP.

All ye that pass by, To Je-sus draw nigh, To you is it nothing that Je-sus should die?

Your ran-som and peace, and sure-ty He is, Come, see if there e - ver was sor-row like His.



To - day the Sa - vior calls Ye wan - d'ers home:

O ye be - night - ed souls, Why long - er roam?

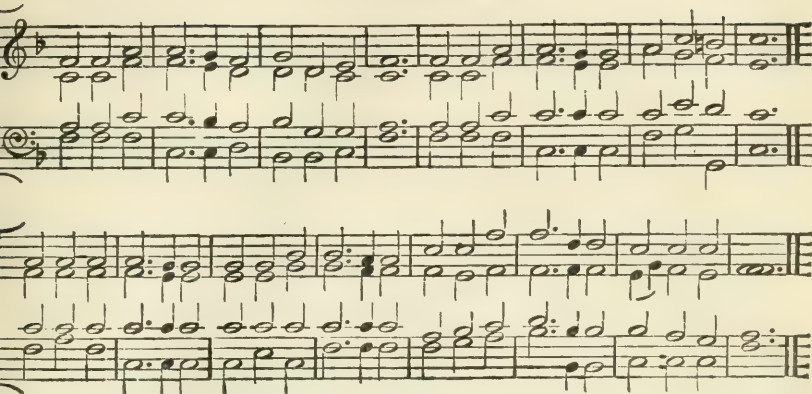
Near - er, my God, to Thee, Near - er to Thee; E'en though it be a cross

That rais - eth me, Still all my song shall be, Near - er, my God, to Thee, Near - er to Thee!

128

**St. Nicholas.** 6.4.6.4.6.6.6.4.

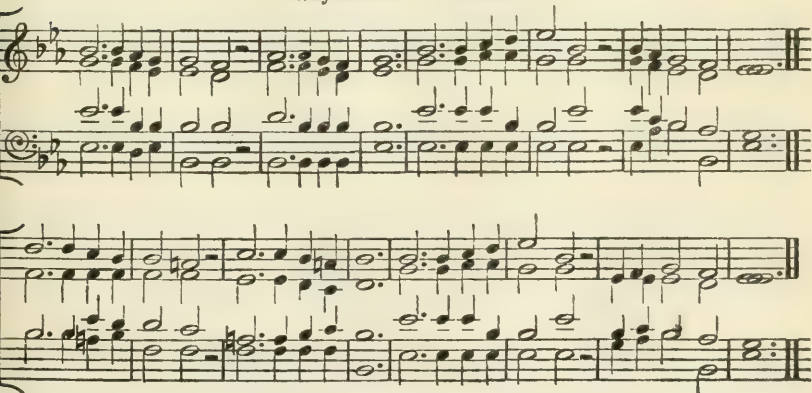
"I'm but a stranger here."



129

**Franconia.** 6.5.6.5.6.5.6.5.

"Why that look of sadness?"



130

Derby. 6.5.6.6.

Dr. Filitz's Collection.

Glo - ry be to Je - sus, Who in bit - ter pains,

Pour'd for me the life - blood From His sa - cred veins.

131

Marlan. 6.6.4.6.6.4.

Low - ly and sol - emn be Thy children's cry to Thee, Fa - ther Di - vine !

A hymn of suppliant breath, Own - ing that life and death A - like are Thine.

132

**Moscow.** 6.6.4.6.6.6.4.

GIARDINI.

Glo-ry to God on high! Let heav'n and earth re- ply, Praise ye His name: Angels, His  
love a- dore, Who all our sor-rows bore; And, Saints, cry e- ver-more Wor- thy the Lamb!

133

**Philippi.** 6.6.4.6.6.6.4.

J. G. EBELING.

Fa- ther of love and pow'r, Guard Thou our ev'-ning hour, Shield with Thy might. For all Thy  
care this day, Our grate-ful thanks we pay, And to our Fa-ther pray,—Bless us to - night.

134

## Miriam. 6.6.6.4.

J. SUMMERS.

Je - sus Im - man - u - el, Thou shalt our Lead - er be;

Guide Thine own Is - ra - el O - ver life's sea.

135

## Entreaty. 6.6.6.6. (Iambic.)

By permission of T. Nelson &amp; Sons.

Re - turn, once more re - turn, O wan - derer, to thy God;

A voice yet on thee calls; A fin - ger points the road.

Come, breth - ren, ere we part, Bless the Re - deem - er's name;

The first system of musical notation for 'St. Margaret'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 6/8 time. The lyrics 'Come, breth - ren, ere we part, Bless the Re - deem - er's name;' are written below the staves.

Join ev' - ry tongue and heart, To a - dore and praise the Lamb;

The second system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 6/8 time. The lyrics 'Join ev' - ry tongue and heart, To a - dore and praise the Lamb;' are written below the staves.

Je - sus, the sin - ner's friend! Him, whom our souls a - dore;

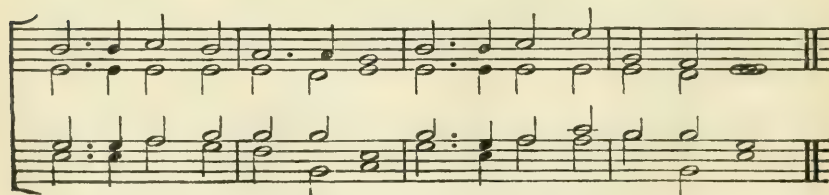
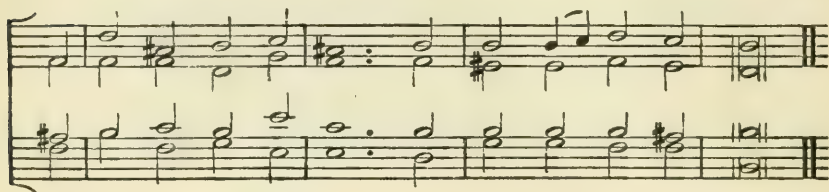
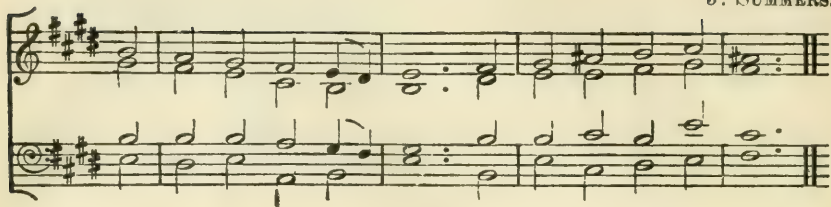
The third system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 6/8 time. The lyrics 'Je - sus, the sin - ner's friend! Him, whom our souls a - dore;' are written below the staves.

His prai - ses have no end; Praise Him for e - ver - more.

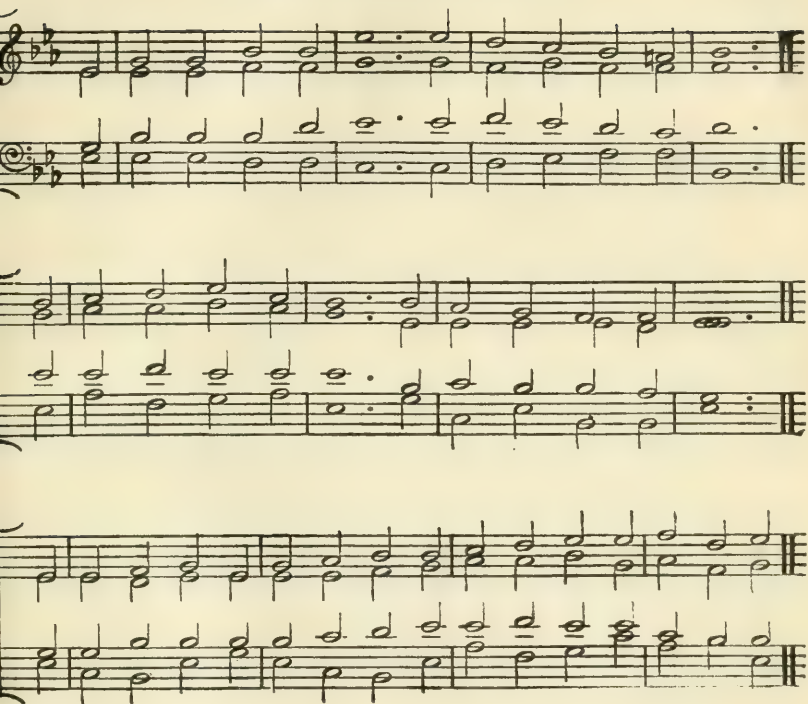
The fourth system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 6/8 time. The lyrics 'His prai - ses have no end; Praise Him for e - ver - more.' are written below the staves.



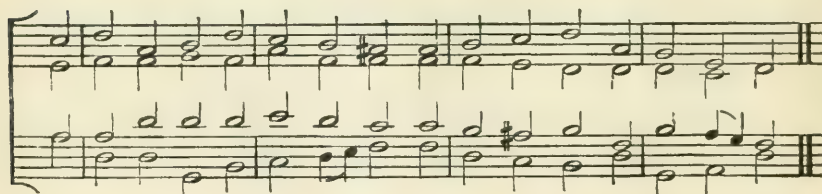
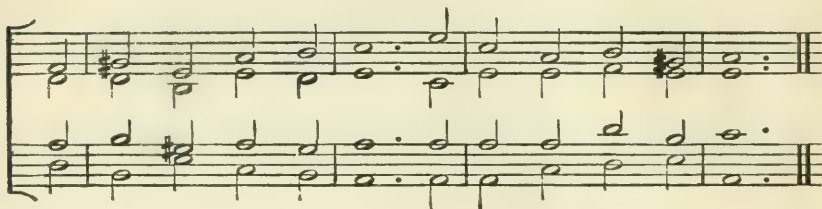
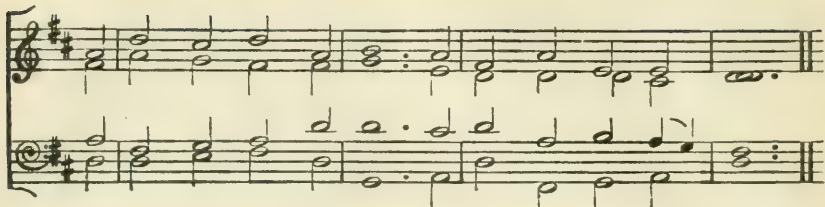
J. SUMMERS.



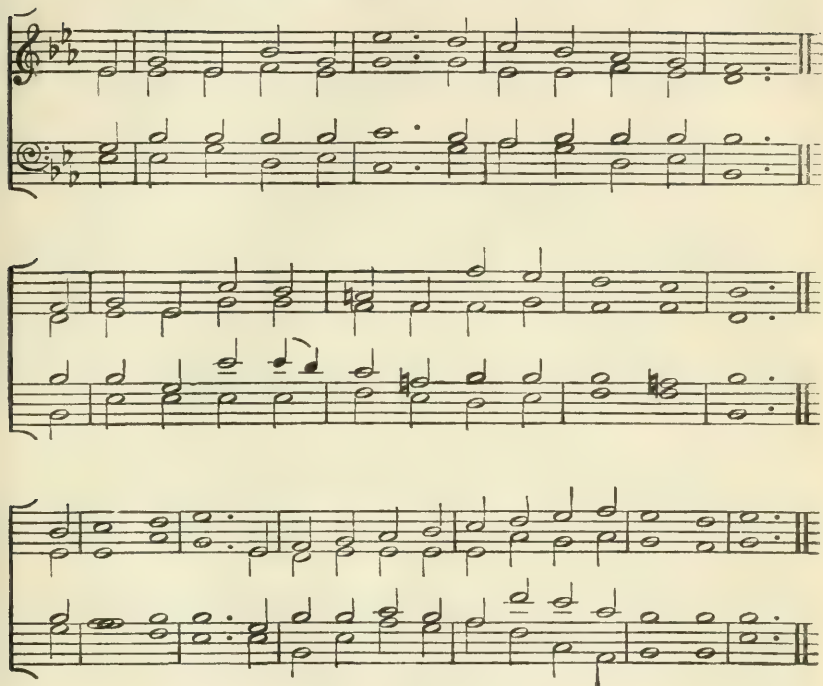
Angels, assist to sing  
The honours of your God ;  
Touch every tuneful string,  
And sound His name abroad ;  
Pour the trembling notes along,  
Swell the universal song.



Rejoice, the Lord is King,  
Your Lord and King adore,  
Mortals, give thanks and sing,  
And triumph evermore.  
Lift up your hearts, lift up your voice,  
Rejoice; He bids His saints rejoice.



Join all the glorious names  
Of wisdom, love and power,  
That ever mortals knew,  
That angels ever bore;  
All are too mean to speak His worth,  
Too mean to set my Saviour forth.



Yes! the Redeemer rose;  
The Saviour left the dead,  
And o'er our hellish foes  
High raised His conquering head.  
In wild dismay,  
The guards around  
Fell to the ground,  
And sank away.

141      **Old Hundred-and-forty-eighth.**      6.6.6.6.8.8.

God is gone up on high, With a tri - umph - ant noise,

The clar - ions of the sky Pro - claim th'an - ge - lic joys,

Join all on earth, re - joice and sing, Glo - ry as - cribe to glo - ry's King.

142      **St. Swithin.**      6.6.6.6.8.8.

JESSER.

O Heaven, a - bode of saints, Where sin . . can ne - ver come,

For Thee my spi - rit faints; I long . . to be . . at home.

O world of peace, O land of rest, When shall I reach thee and be bless'd?

143

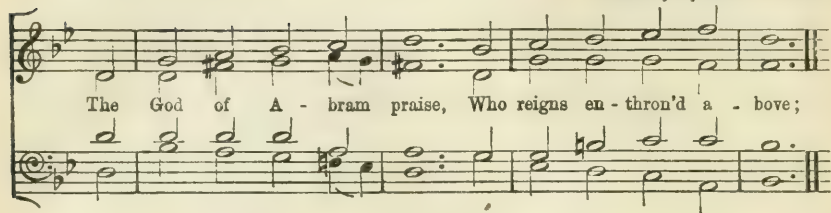
**Fulneck.** 6.6.7.7.7.7.

Rev. C. J. LA TROBE.

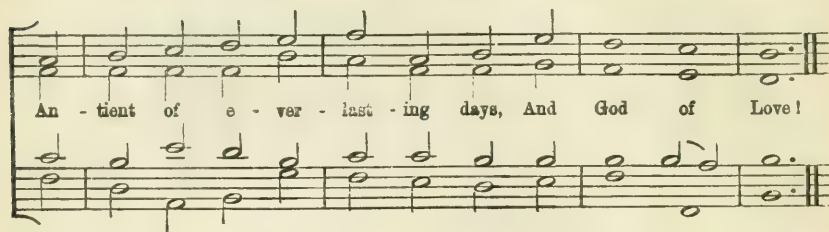
Wor - thy, O Lord, art Thou, That ev - 'ry knee should bow, Ev - 'ry tongue to Thee con - fess;

U - ni - ver - sal na - ture join, Strong and mighty, Thee to bless, Gracious, mer - ci - ful, be - nign.

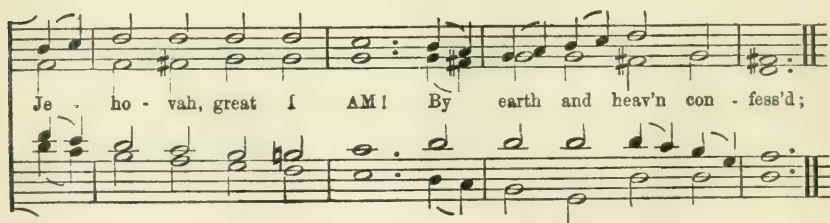




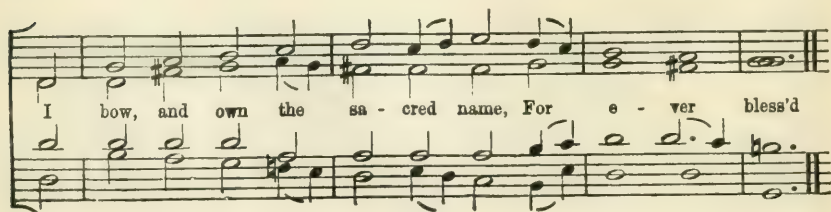
The God of A - bram praise, Who reigns en - thron'd a - bove;



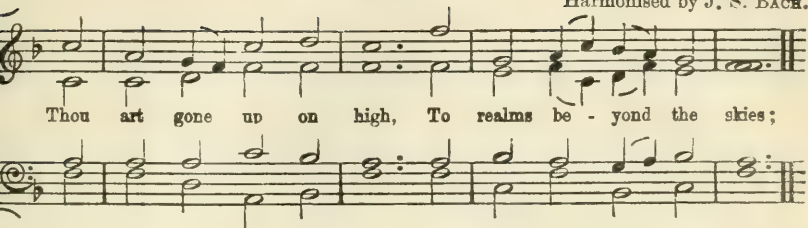
An - tient of e - ver - last - ing days, And God of Love!



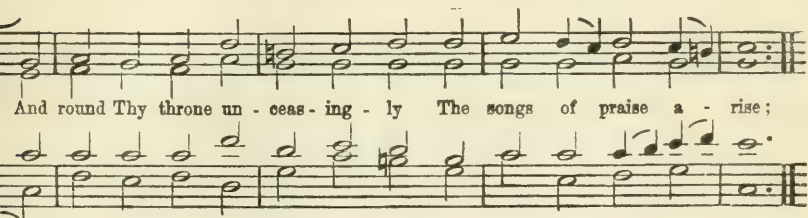
Je - ho - vah, great I AM! By earth and heav'n con - fess'd;



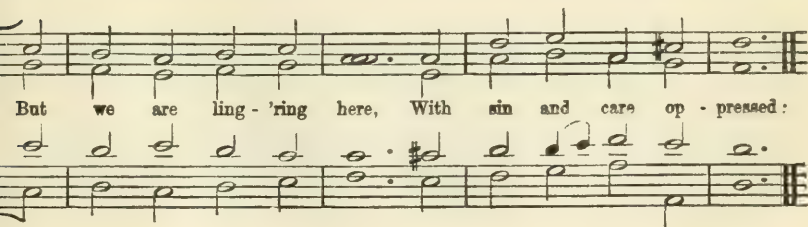
I bow, and own the sa - cred name, For e - ver bless'd



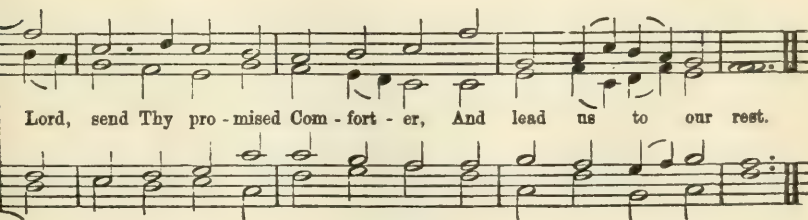
Thou art gone up on high, To realms be - yond the skies;



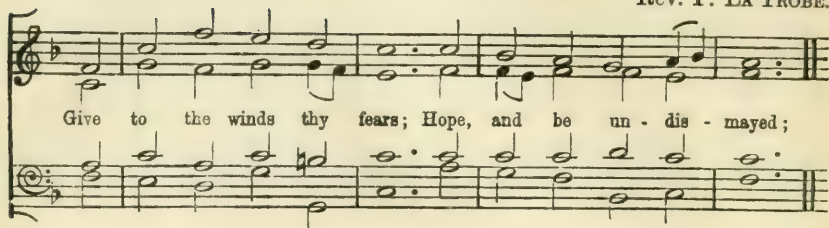
And round Thy throne un - ceas - ing - ly The songs of praise a - rise;



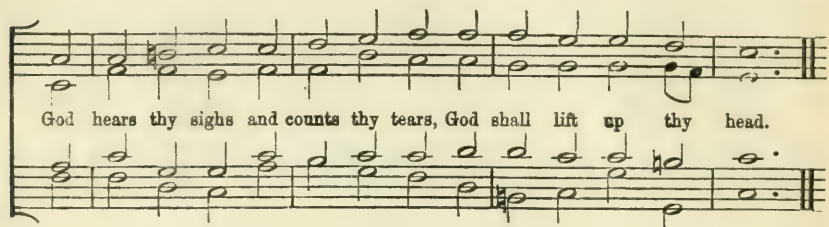
But we are ling - 'ring here, With sin and care op - pressed:



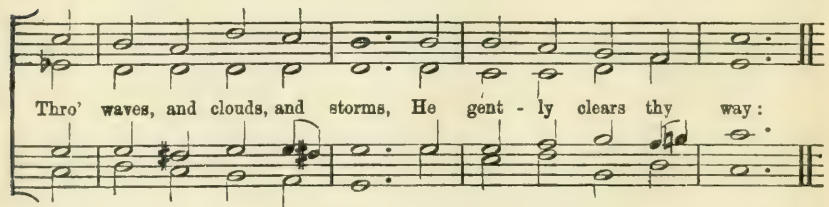
Lord, send Thy pro - mised Com - fort - er, And lead us to our rest.



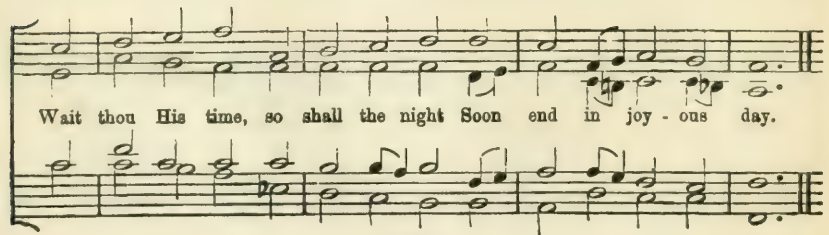
Give to the winds thy fears; Hope, and be un - dis - mayed;



God hears thy sighs and counts thy tears, God shall lift up thy head.



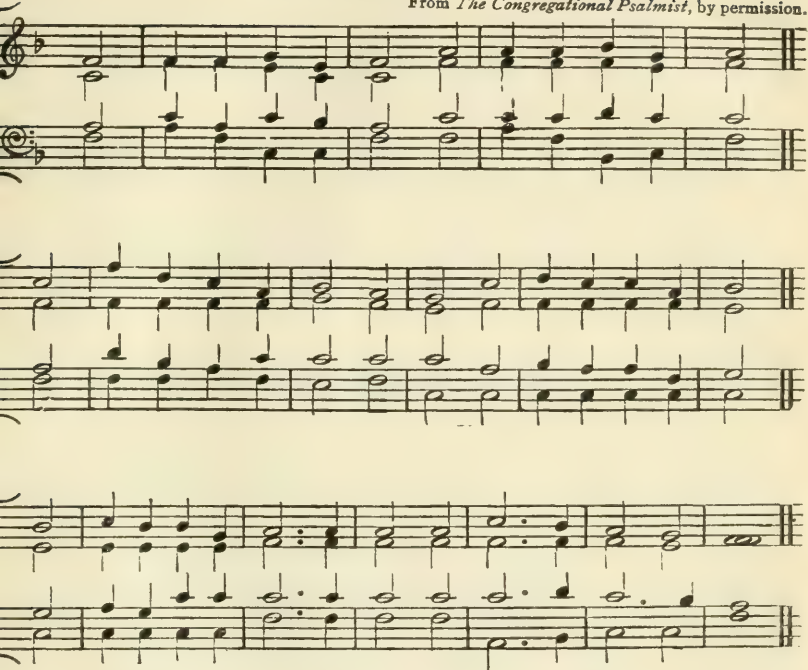
Thro' waves, and clouds, and storms, He gent - ly clears thy way:



Wait thou His time, so shall the night Soon end in joy - ous day.

**Ascalon. 6.6.8.6.6.8.**

From *The Congregational Psalmist*, by permission.



How pleased and blest was I  
To hear the people cry,—  
Come, let us seek our God to-day;  
Yes, with a cheerful zeal  
We haste to Sion's hill,  
And there our vows and homage pay.

From E - gypt's bo - vi - dage come, Where death and dark - ness reign,

We seek our new, our bet - ter home, Where we our rest shall gain,

Al - le - lu - ia! Al - le - lu - ia, We are on our way to God.

Friend af - ter friend de - parts, Who hath not lost a friend?

There is no u - nion here of hearts, That finds not here an end.

Were this frail world our fi - nal rest, Liv - ing or dy - ing, none were blest.

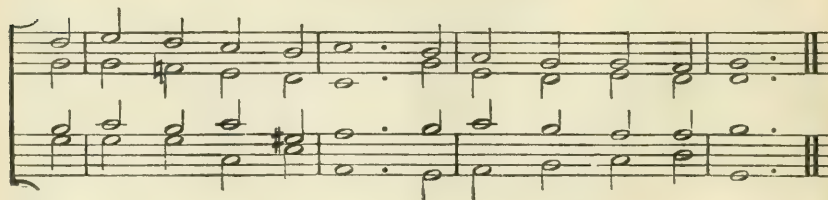
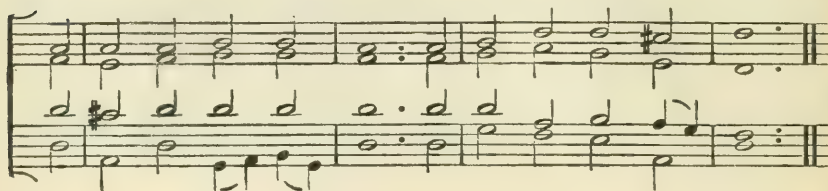
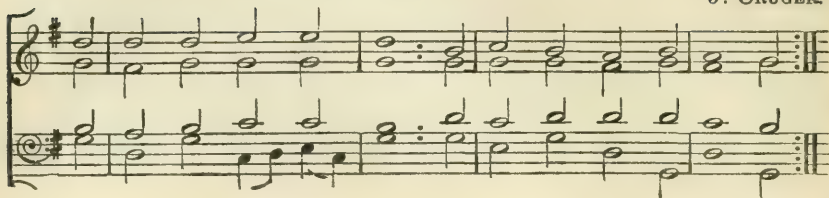
150

**Elbey.** 6.6.10.6.6.10.

"Thou Who didst stoop below."

Sir GEORGE ELVEY.





Let all men praise the Lord,  
 In worship lowly bending ;  
 On His most holy word,  
 Redeemed from woe, depending.  
 He gracious is, and just,  
 From childhood us doth lead ;  
 On Him we place our trust  
 And hope, in time of need.

Glory and praise to God,  
 To Father, Son, be given,  
 And to the Holy Ghost,  
 On high enthron'd in Heaven.  
 Praise to the Triune God ;  
 With powerful arm and strong  
 He changeth night to day ;  
 Praise Him in grateful song.

152

## Malifar. 6.8.6.4.

*From Congregational Church Music, by permission.*

Lo, on th' glorious tree, The Lord, the Lord of glo - ry hangs;

For - sa - ken now is He, And pierc'd with pangs.

The musical score for 'Malifar' is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one flat (B-flat) and a 6/8 time signature. The melody is simple and hymn-like, with the lyrics printed below the staves.

153

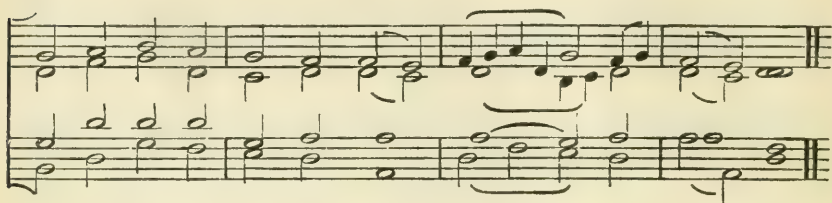
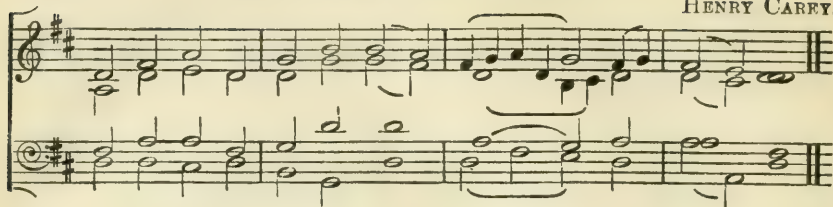
## Homburg. 6.10.6.10.

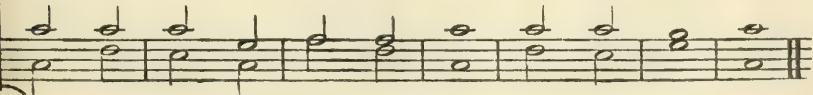
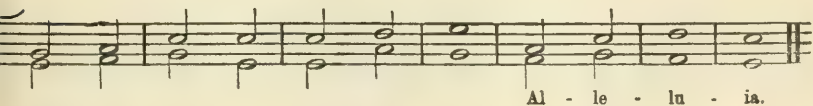
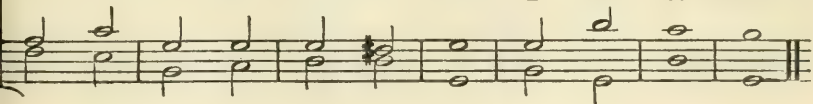
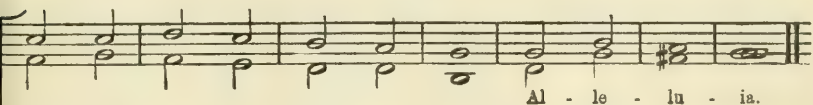
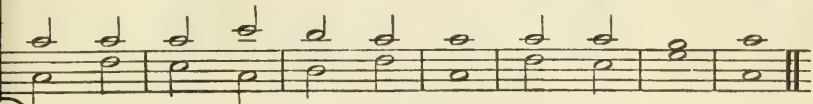
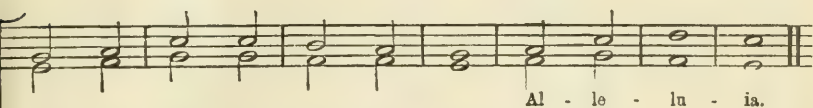
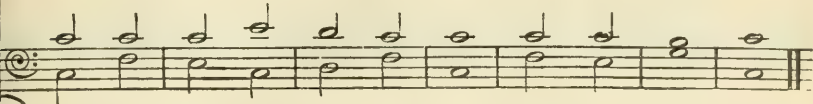
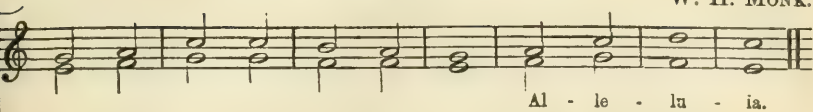
A. R. REINAGLE.

Birds have their qui - et nests, Fox - es their holes, and man his peace - ful bed;

All creatures have their rest, But Je - sus had not where to lay His head.

The musical score for 'Homburg' is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of two sharps (D major) and a 6/10 time signature. The melody is simple and hymn-like, with the lyrics printed below the staves.

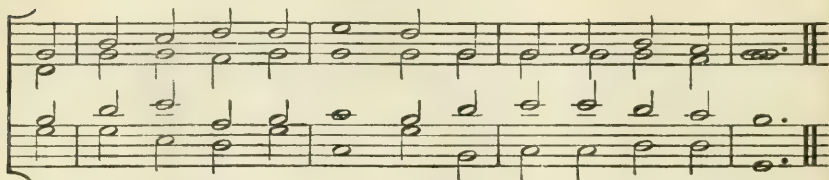
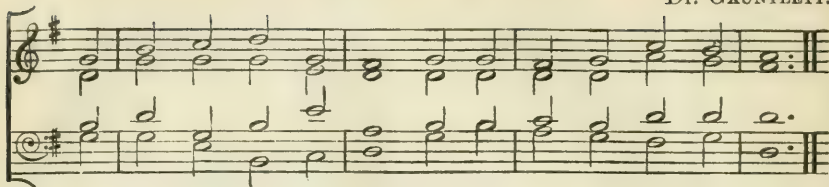




156

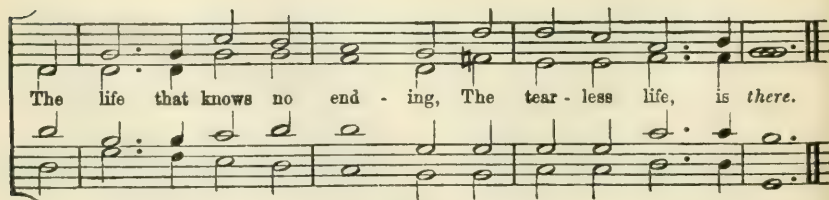
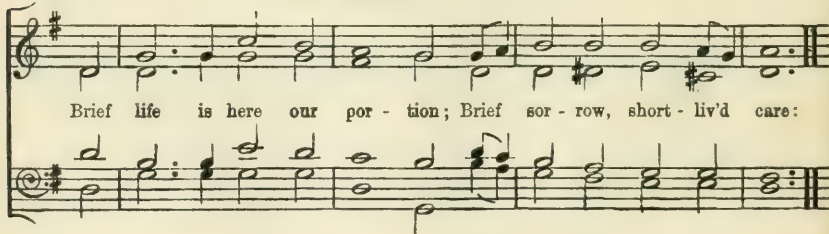
## St. Alphege. 7.6.7.6.

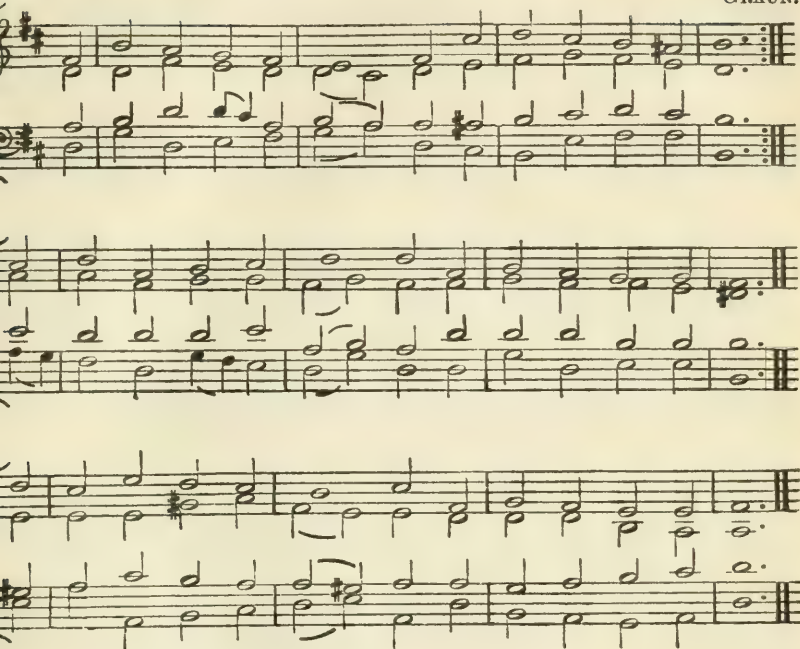
Dr. GAUNTLETT.



157

## St. Philip. 7.6.7.6.





O sacred Head, once wounded,  
With grief and pain weighed down,  
How scornfully surrounded  
With thorns, Thine only crown !  
How pale art Thou with anguish,  
With sore abuse and scorn !  
How does that visage languish,  
Which once was bright as morn !



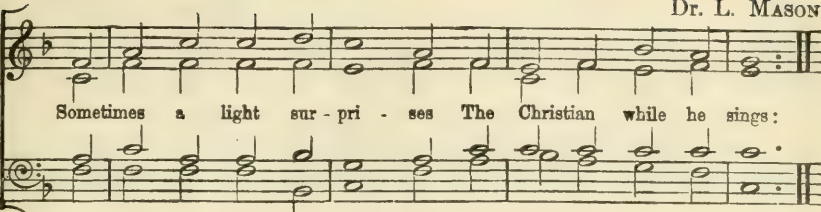
Je - ru - sa - lem the gol - den, With milk and hon - ey blest;

Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.

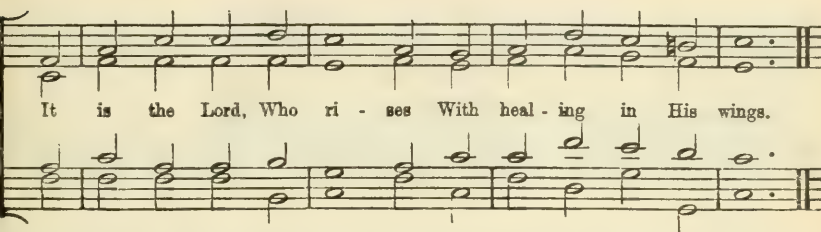
I know not, Oh, I know not, What joys a - wait us there;

What ra - dian - cy of glo - ry, What bliss be - yond com - pare!

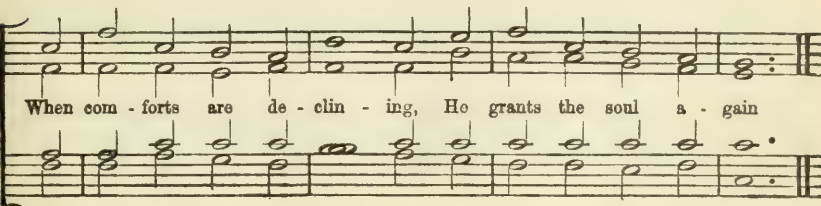
Dr. L. MASON



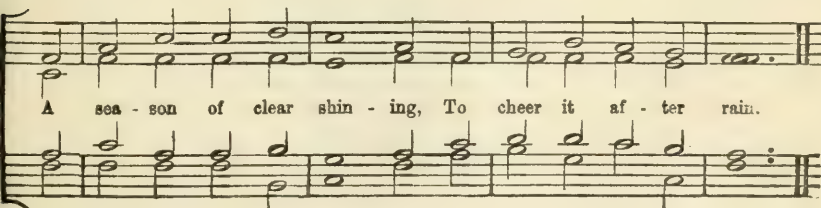
Sometimes a light sur - pri - ses The Christian while he sings:



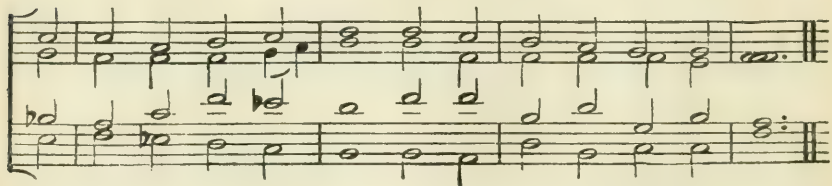
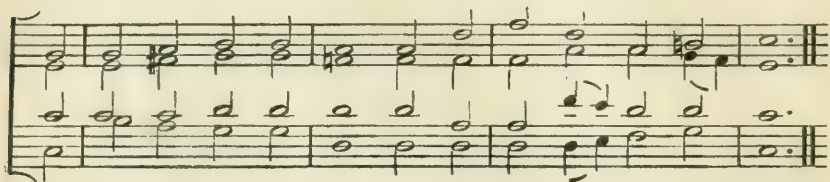
It is the Lord, Who ri - ses With heal - ing in His wings.



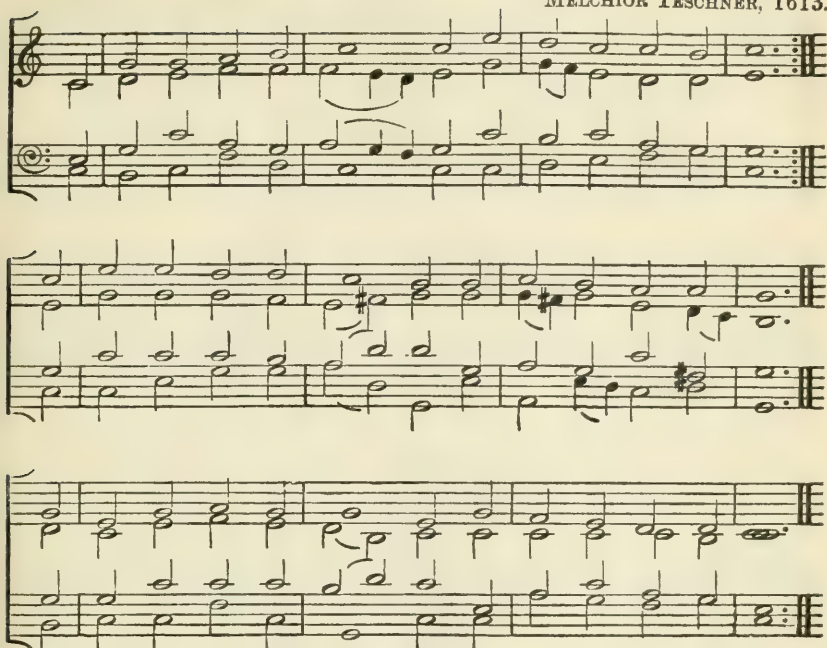
When com - forts are de - clin - ing, He grants the soul a - gain



A sea - son of clear shin - ing, To cheer it af - ter rain.



For thee, O dear, dear country,  
     Mine eyes their vigils keep;  
 For very love, beholding  
     Thy happy name, they weep.  
 The mention of thy glory  
     Is unction to the breast,  
 And medicine in sickness,  
     And love, and life, and rest.



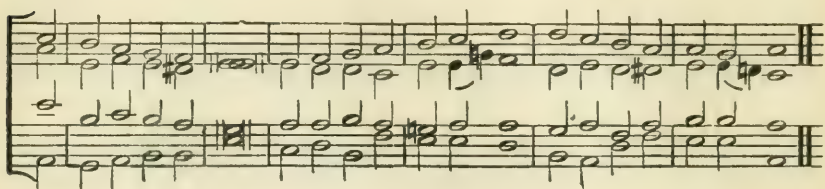
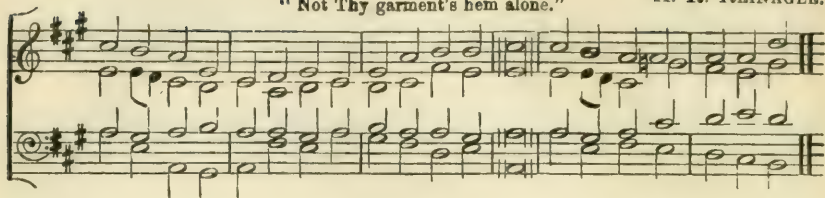
From Greenland's icy mountains,  
 From India's coral strand,  
 Where Afric's sunny fountains  
 Roll down their golden sand ;  
 From many an ancient river,  
 From many a palmy plain,  
 They call us to deliver  
 Their land from error's chain.

163

**Holywell.** 7.6.7.6.7.7.

"Not Thy garment's hem alone."

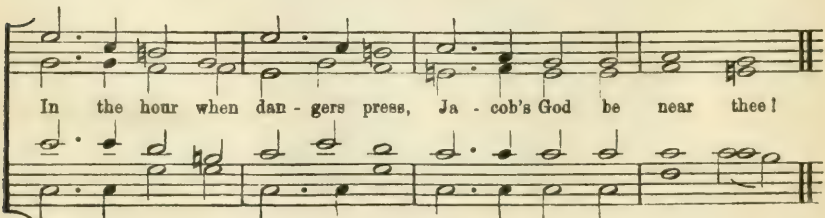
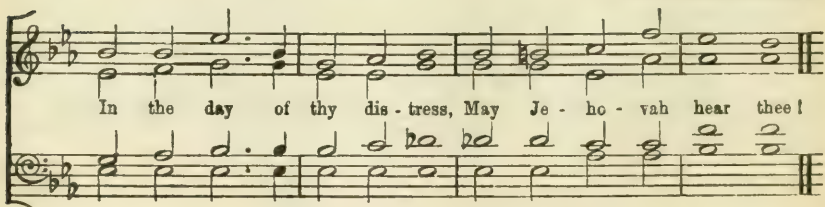
A. R. REINAGLE.



164

**St. Saviour's.** 7.6.7.6.7.7.

FROM MENDELSSOHN.



Send thee from His ho - ly place, Time - ly aid, or strength'ning grace!

165

**Chesterfield.** 7.6.7.6.7.7.6.

Moravian.

Meet and right it is to sing, At ev - 'ry time and place,  
Glo - ry to our heaven - ly King, The God of truth and grace:

Join we then with sweet ac - cord, All in one thanks - giv - ing join:

Ho - ly, Ho - ly, Ho - ly Lord! E - ter - nal praise be Thine.



Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

Rise from tran - si - to - ry things Tow'rd's heav'n, thy na - tive place.

Sun and moon and stars de - cay, Time shall soon this earth re - move,

Rise, my soul, and haste a - way, To seats pre - par'd a - bove,

Lamb of God, Whose bleed - ing love We now re - call to mind,

The first system of the musical score for 'Atonement'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Send the an - swer from a - bove, And let us mer - cy find;

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Think on us who think on Thee, And ev' - ry strugg - ling soul re - lease;

The third system of the musical score. It continues the melody and accompaniment. The lyrics are written below the staves.

O re - mem - ber Cal - va - ry, And bid us go in peace.

The fourth system of the musical score. It concludes the piece with the final melody and accompaniment. The lyrics are written below the staves.

Sir W. S. BENNETT.

Praise the Lord Who reigns a - bove, And keeps His courts be - low ;

Praise Him for His bound - less love, And all His great - ness shew ;

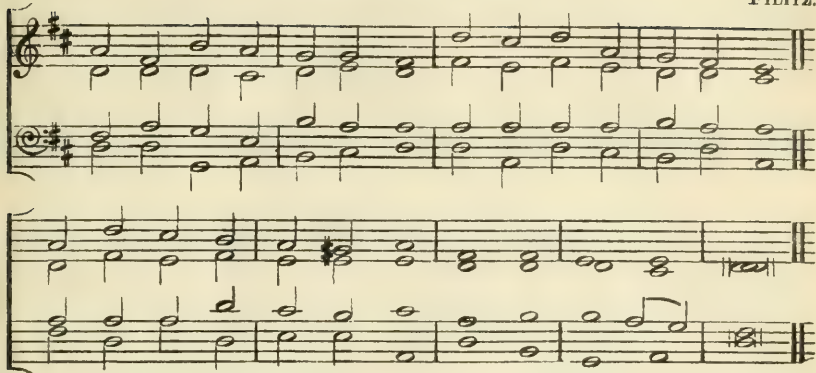
Praise Him for His no - ble deeds ; O praise Him for His match - less power :

Him, from Whom all good pro - ceeds, Let earth and heaven a - dore.

169

## Capetown. 7.7.7.5.

FILITZ.



170

## Ledbury. 7.7.7.5.

A KING.

Lord of mer - cy and of might, Of man-kind the Life and Light,

*rall.*

Ma - ker, Teach - er, In - fi - nite; Je - sus. hear and save!

171

**Bethany.** 7.7.7.7.7.7.

Moravian.

God of mer - cy, God of grace, Shew the brightness of Thy Face;

Shine up - on us, Saviour, shine, Fill Thy Church with light di - vine;

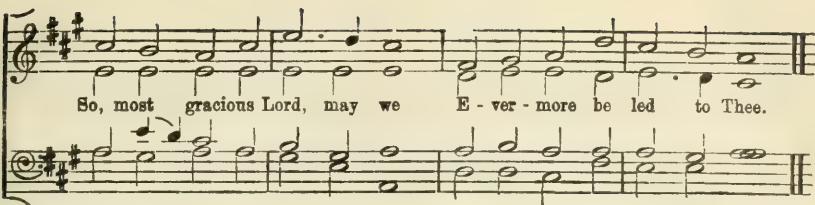
And Thy sav - ing health ex - tend Un - to earth's re - mot - est end.

172

**Bir.** 7.7.7.7.7.7.

German.

As with glad-ness men of old Did the guid - ing star be - hold;  
As with joy they hail'd its light, Lead-ing on - ward, beam-ing bright;

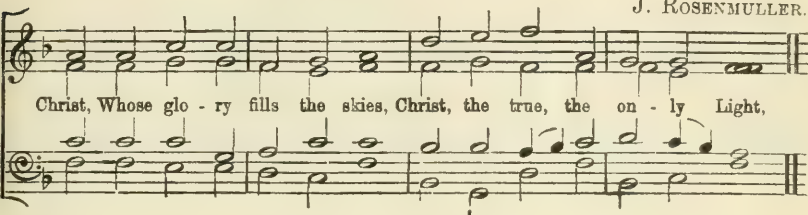


So, most gracious Lord, may we E-ver-more be led to Thee.

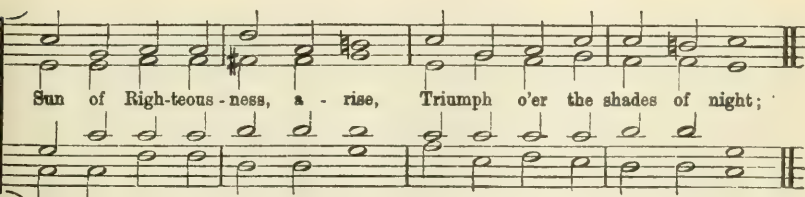
173

**Nassau.** 7.7.7.7.7.

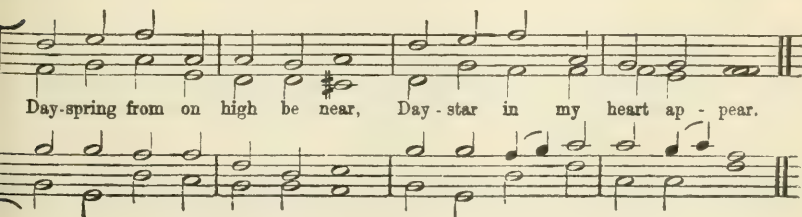
J. ROSENMULLER.



Christ, Whose glo-ry fills the skies, Christ, the true, the on-ly Light,



Sun of Righteous-ness, a-rise, Triumph o'er the shades of night;

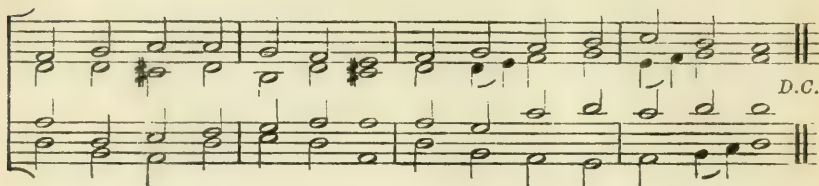
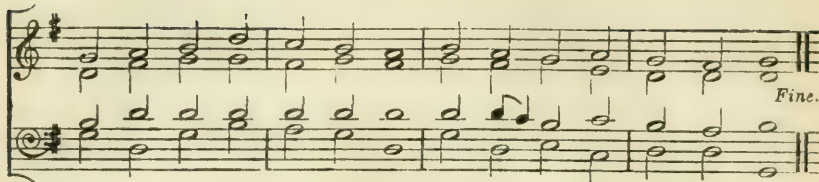


Day-spring from on high be near, Day-star in my heart ap-pear.



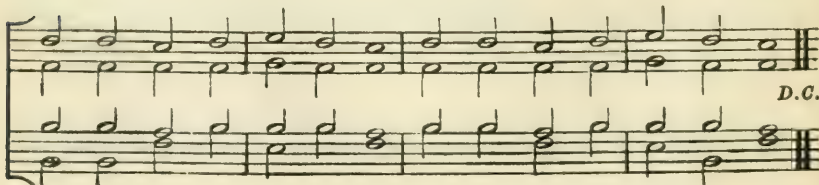
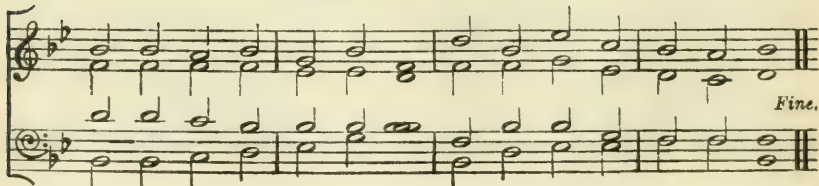
174

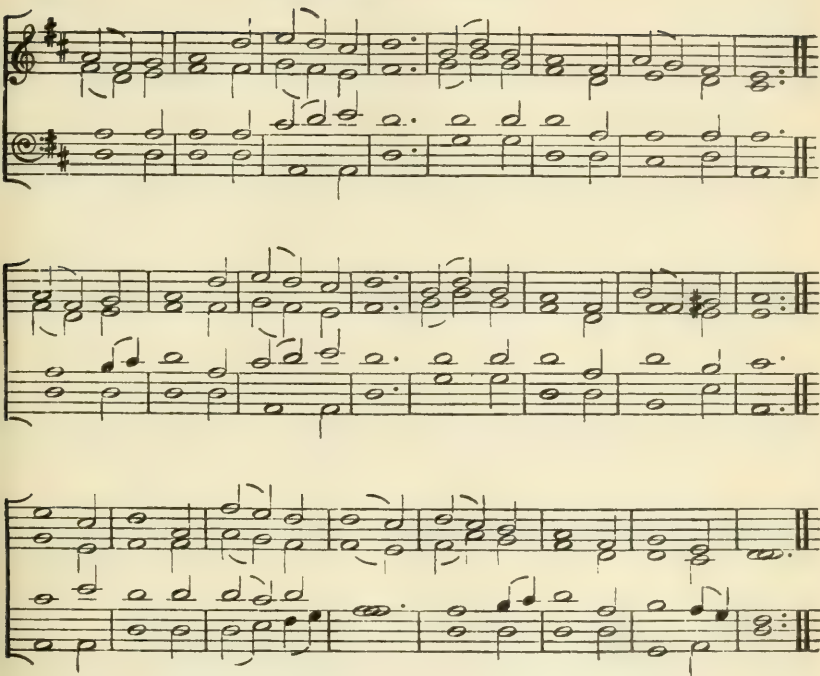
Cassel. 7.7.7.7.7.



175

Spain. 7.7.7.7.7.





Rock of ages, cleft for me,  
Let me hide myself in Thee ;  
Let the Water and the Blood,  
From Thy wounded Side which flowed,  
Be of sin the double cure,  
Save from wrath and make me pure.

Come, ye thank - ful peo - ple, come, Raise the song of Har - vest Home!

All is safe - ly ga - ther'd in, Ere the win - ter storms be - gin;

God, our Ma - ker, doth pro - vide For our wants to be sup - plied;

Come to God's own tem - ple, come; Raise the song of Har - vest Home.

## Christmas Hymn.

MENDELSSOHN.

Hark! the he-rald - angels sing Glo-ry to the new-born King, Peace on earth, and

mer-cy mild. God and sin - ners re-conciled. Joy-ful, all ye na-tions, rise,

Join the tri-umph of the skies; With th'an-ge - lic host pro-claim Christ is born in

Beth - le - hem. Hark! the he - rald - an - gels sing Glo - ry to the new - born King.

*Organ Pedal.*

Je - sus, Re - fuge of my soul, Let me to Thy bo - som fly,

The first system of the hymn features a treble and bass staff. The melody is in G major, indicated by one sharp (F#). The time signature is 7/8, with a pattern of four eighth notes followed by a dotted quarter note. The lyrics are written below the treble staff.

While the near - er wa - ters roll, While the tem - pest still is high ;

The second system continues the melody. It includes a key signature change to A major, indicated by two sharps (F# and C#). The lyrics are written below the treble staff.

Hide me, O my Sa - viour! hide, Till the storm of life be past ;

The third system continues the melody. The key signature changes back to G major, indicated by one sharp (F#). The lyrics are written below the treble staff.

Safe in - to the ha - ven guide, O . . re - ceive my soul at last!

The fourth system concludes the hymn. The key signature remains G major (one sharp, F#). The lyrics are written below the treble staff.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, when heav'n and earth

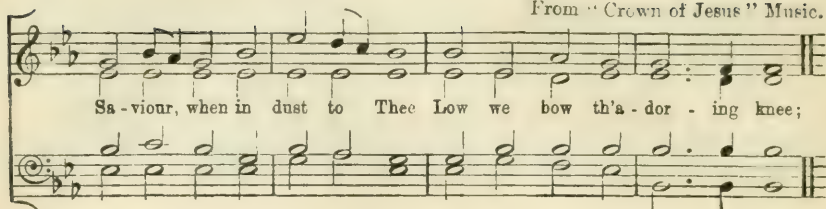
Out of dark-ness, at Thy word, Is - sued in - to . . . glo-rious birth:

All Thy works a - round Thee stood, And Thine eye be - held them good,

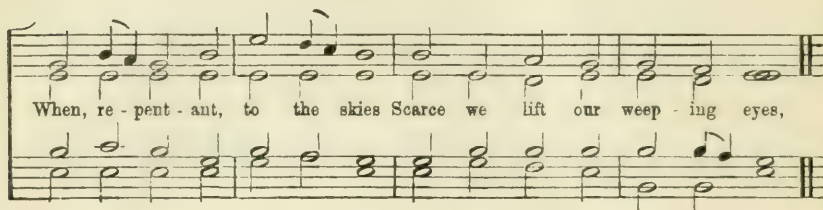
While they sang with sweet ac - cord, Ho - ly Ho - ly, Ho - ly Lord.



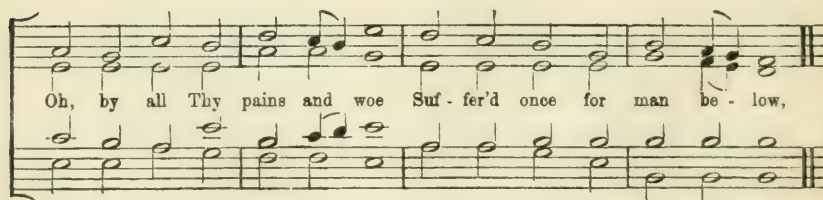
From "Crown of Jesus" Music.



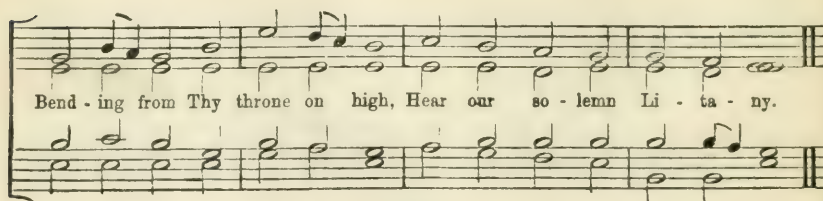
Sa - viour, when in dust to Thee Low we bow th'a - dor - ing knee;



When, re - pent - ant, to the skies Scarce we lift our weep - ing eyes,



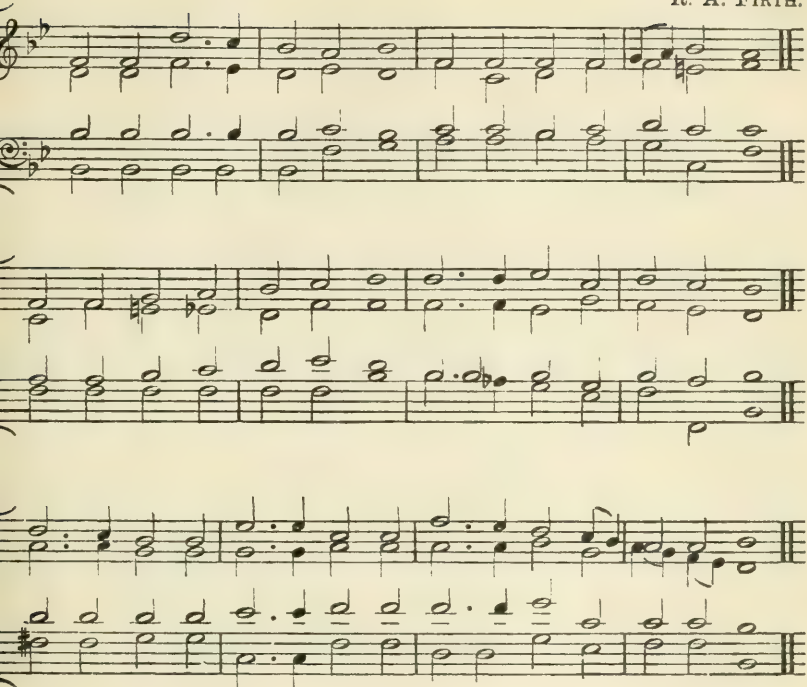
Oh, by all Thy pains and woe Suf - fer'd once for man be - low,



Bend - ing from Thy throne on high, Hear our so - lemn Li - ta - ny.

**Peter's Hymn.** 7.7.7.7.8.7.

R. A. FIRTH.



Thou Who didst for Peter's faith  
Kindly condescend to pray !  
Thou Whose loving kindness hath  
Kept me to the present day !  
Kind Conductor,  
Still direct my devious way.

183

**Glentworth.** 7.7.7.7.8.8.

J. SUMMERS.

On-ward let my chil-dren go, God the Lord commands us so; Though the path be through the sea,

Lit-tle flock, what's that to thee? On-ly trust His love unbounded, Thou shalt ne-ver be confounded.

184

**Florence.** 7.7.7.8.8.8.

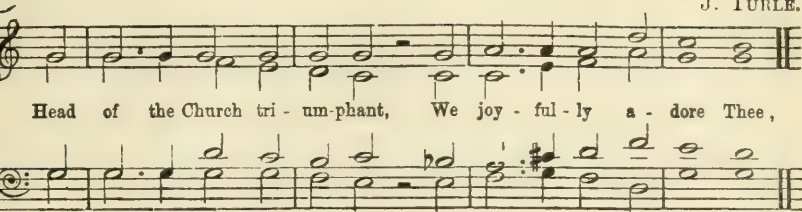
A. R. REINAGLE.

Lord, we raise our cry to Thee, Like the blind be-side the way; Make our darken'd souls to see

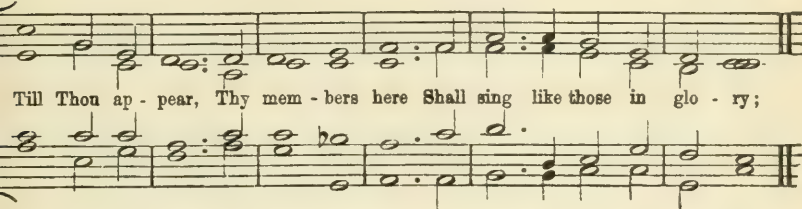
The glo-ry of Thy per-fect day; O Lord, re-buke our sullen night, And give Thyself un-to our sight.

## Lostwithiel. 7.7.8.7.7.7.8.7.

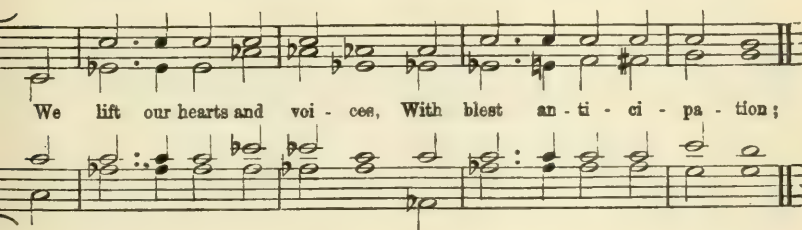
J. TURLE.



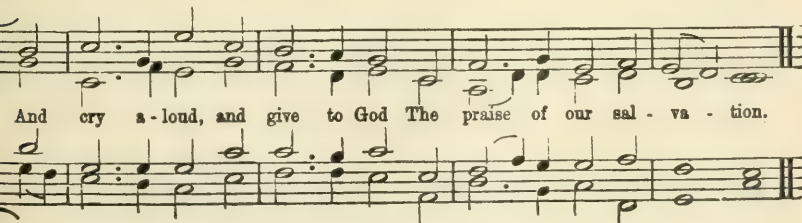
Head of the Church tri - um - phant, We joy - ful - ly a - dore Thee,



Till Thou ap - pear, Thy mem - bers here Shall sing like those in glo - ry;



We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion;



And cry a - loud, and give to God The praise of our sal - va - tion.

186

**Mercy.** 7.8.7.8.

J. C. KITTEL.

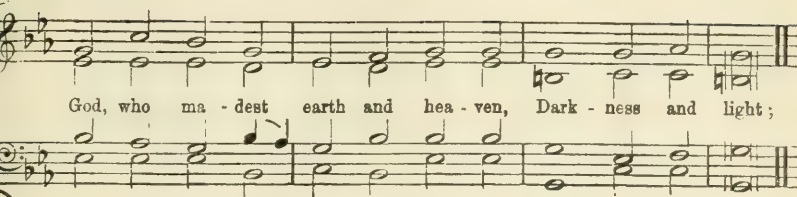
Je-sus lives! no long-er now Can thy terrors, Death, ap-pal us; Je-sus lives! and  
this we know, Thou, O Grave, canst not en-thral us. Al-le-lu-ia.

187

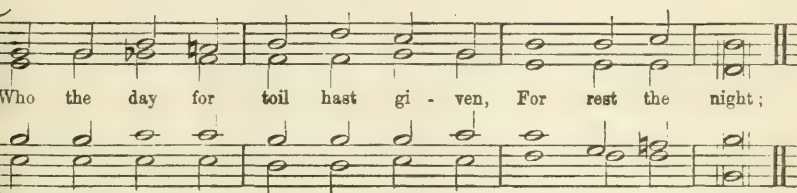
**Knowlton.** 7.8.7.8.

Dr. GAUNTLETT.

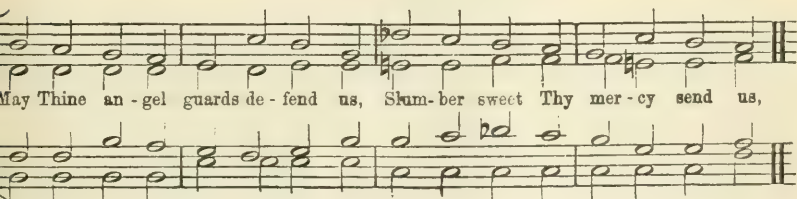
Fear no more the clank-ing chain; Thou'rt free as the light of hea-ven;  
For stripes, and wea-ri-ness, and pain, Th'e-ter-nal rest is gi-ven.



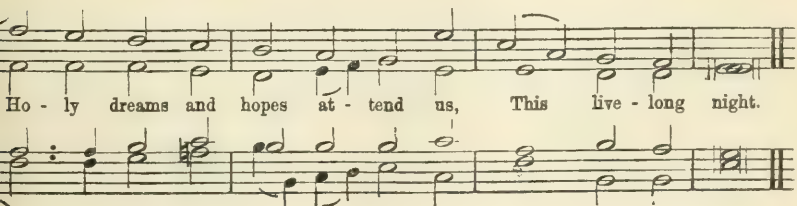
God, who ma - dest earth and hea - ven, Dark - ness and light;



Who the day for toil hast gi - ven, For rest the night;



May Thine an - gel guards de - fend us, Slum - ber sweet Thy mer - cy send us,



Ho - ly dreams and hopes at - tend us, This live - long night.



189

## St. Cuthbert. 8.6.8.4.

Rev. J. B. DYKES.

Our blest Re-deem-er, ere He breath'd His ten-der last fare-well,

A Guide, a Com-fort-er, be-queath'd With us to dwell.

190

## Allhallows. 8.6.8.6.8.6.

A. H. BROWN.

Be-yond, be-yond that bound-less sea, A-bove that dome of sky,

Far-ther than thought it-self can flee, Thy dwell-ing is on high;

Yet dear the aw - ful thought to me, That Thon, my God, art nigh.

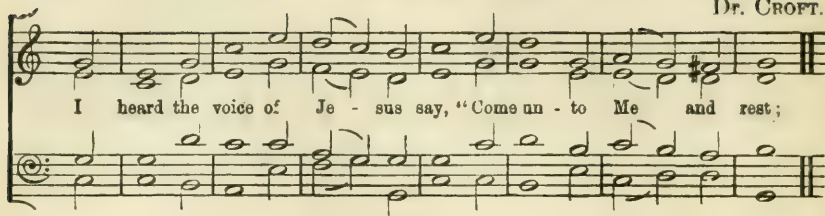
191 **Spohr.** 8.6.8.6.8.6. (or C.M. omitting \* to \*.)

From SPOHR.

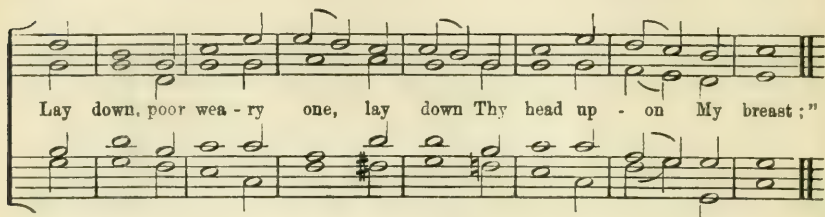
For ev - er will I bless the Lord, Nor cease His praise to speak;

My song His good - ness shall re - cord, That the . . oppressed and weak

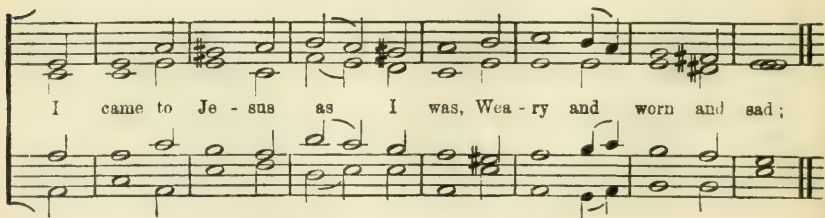
May trust in Him, Who will re - ward The hum - ble and the meek.



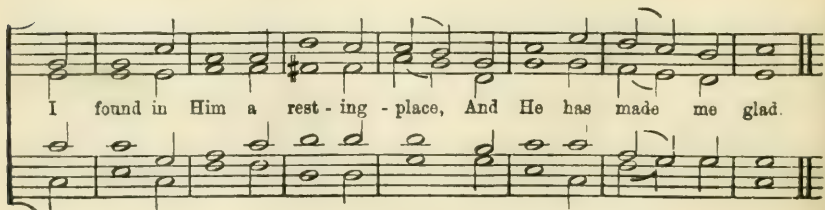
I heard the voice of Je - sus say, "Come un - to Me and rest;



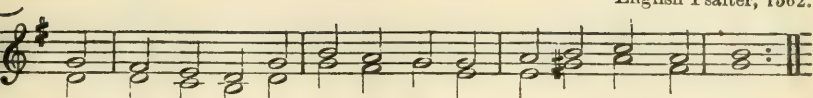
Lay down, poor wea - ry one, lay down Thy head up - on My breast;"



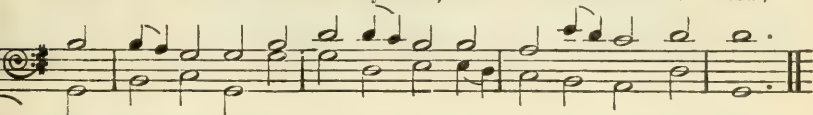
I came to Je - sus as I was, Wea - ry and worn and sad;



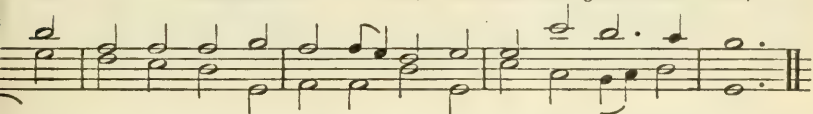
I found in Him a rest - ing - place, And He has made me glad.



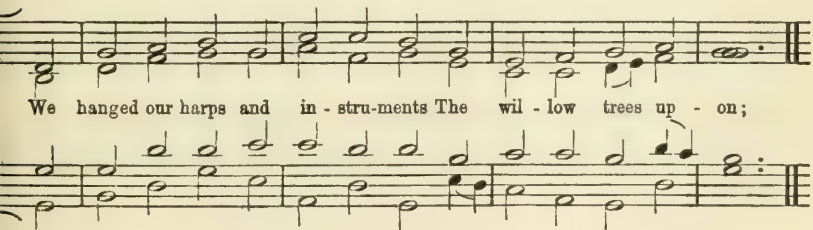
When as we sat in Ba-by-lon, The ri-vers round a-bout,



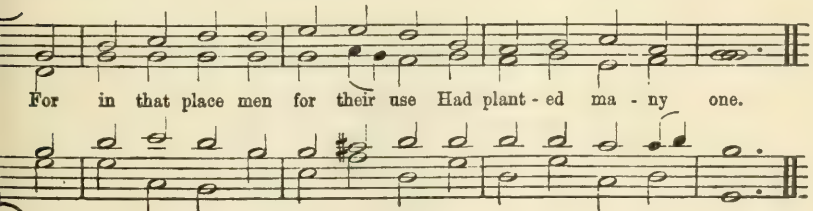
And in re-membrance of Si-on, The tears for grief burst out;—

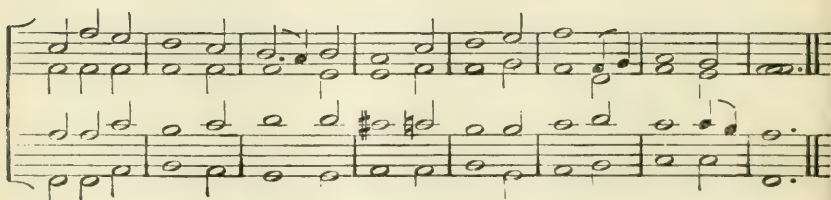
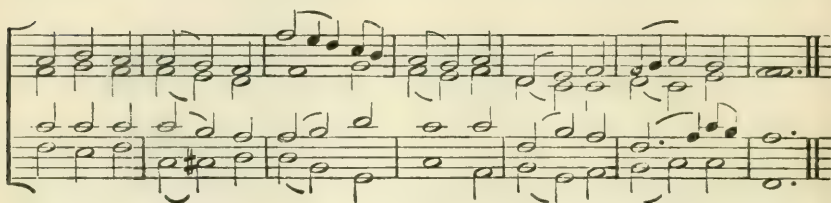
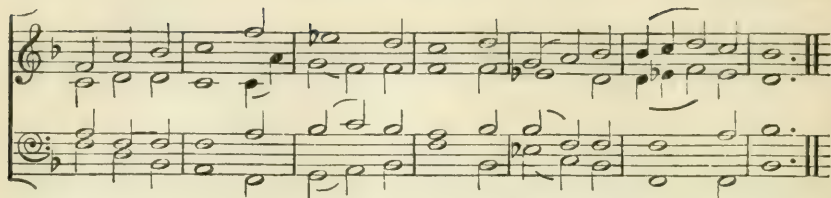


We hanged our harps and in-stru-ments The wil-low trees up-on;

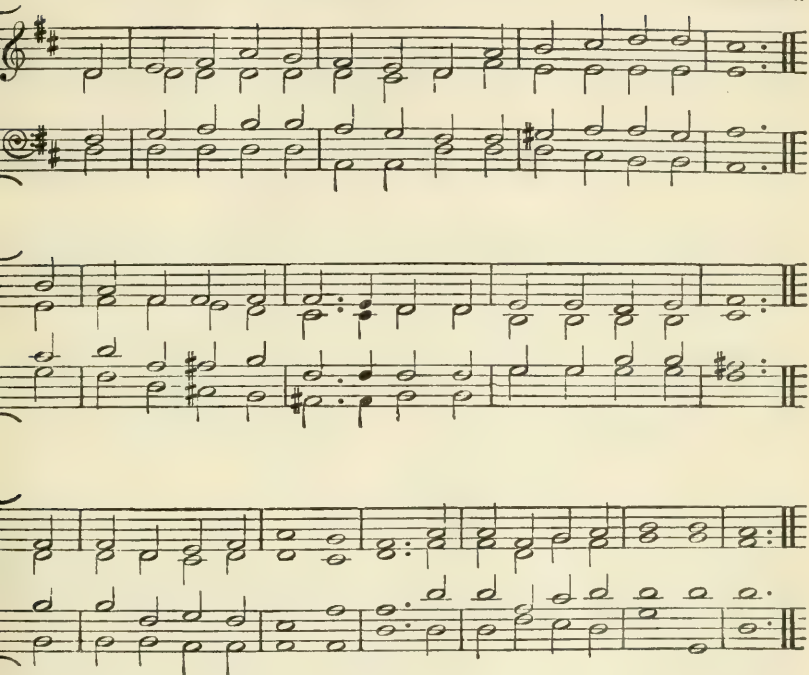


For in that place men for their use Had plant-ed ma-ny one.



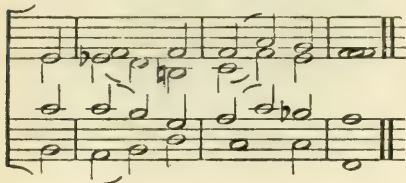
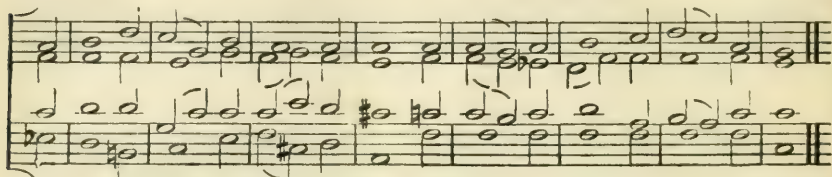
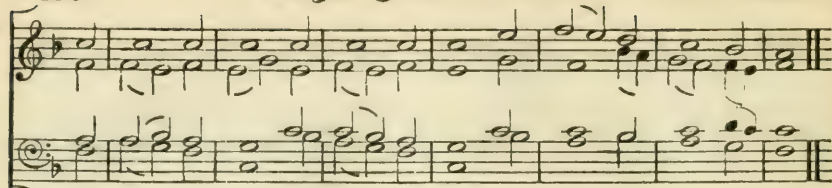


How sweet to think that all who love  
The Saviour's precious Name,  
Who look by faith to Him above,  
And own His gentle claim,  
Though severed wide by land or sea,  
Are members of one family !



Thou art the Everlasting Word,  
The Father's only Son;  
God, manifestly seen and heard,  
And Heaven's beloved One.  
Worthy, O Lamb of God, art Thou,  
That every knee to Thee should bow.





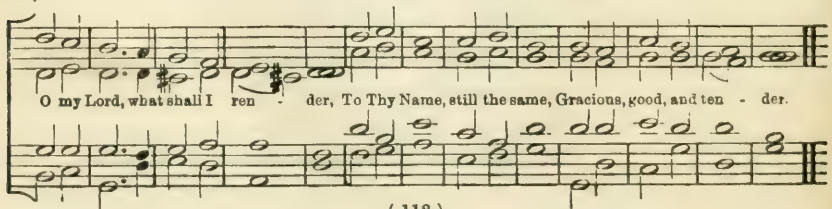
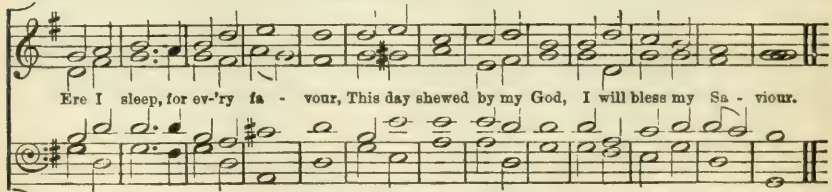
Eternal Light! Eternal Light!

How pure the soul must be.

When, placed within Thy searching sight,

It shrinks not, but with calm delight

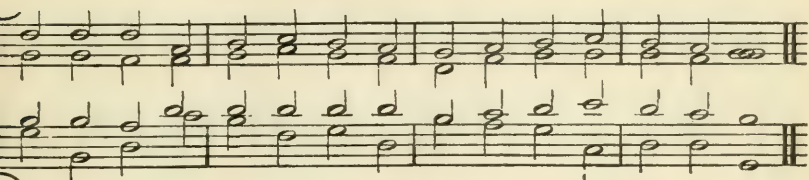
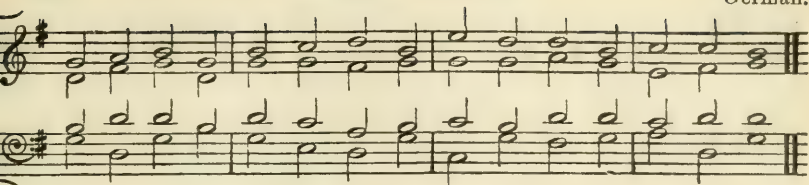
Can live and look on Thee.



198

**Batabia.** 8.7.8.7.

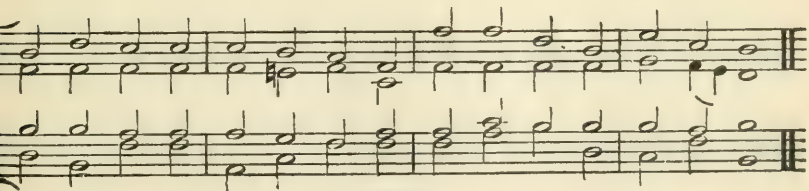
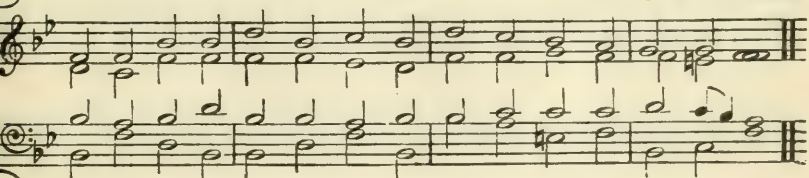
German.



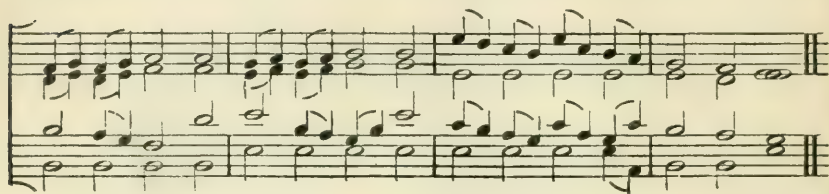
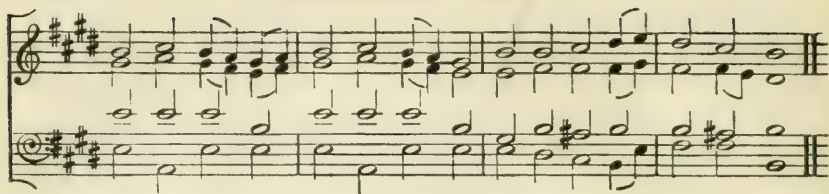
199

**Canterbury.** 8.7.8.7.

Rev. C. J. LA TROBE.



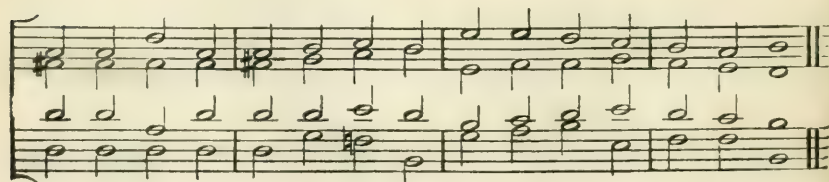
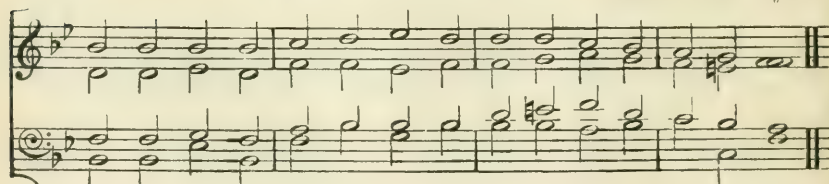
200

**Mariners'. 8.7.8.7.**

201

**Pange lingua. 8.7.8.7.**

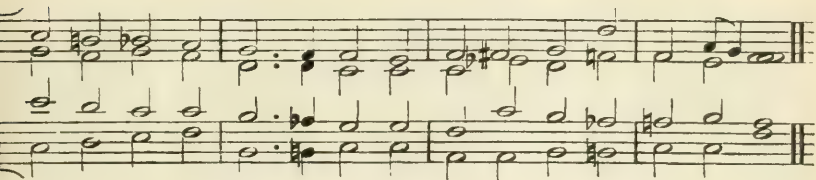
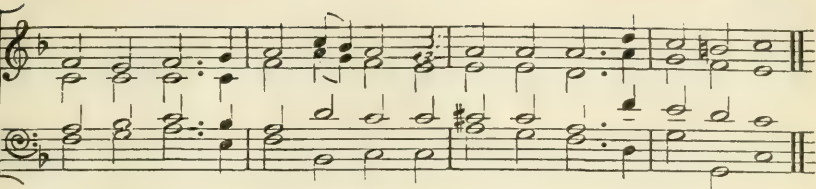
Ancient Latin Hymn.



202

Sardis. 8.7.8.7.

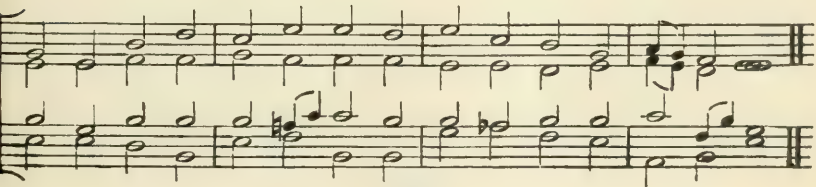
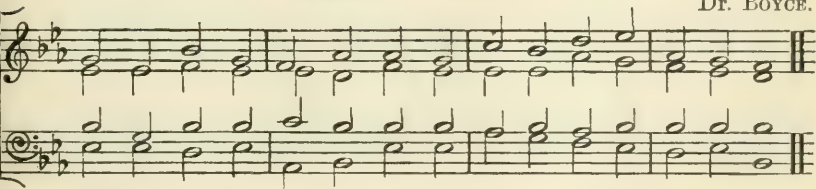
From BEETHOVEN.



203

Sharon. 8.7.8.7.

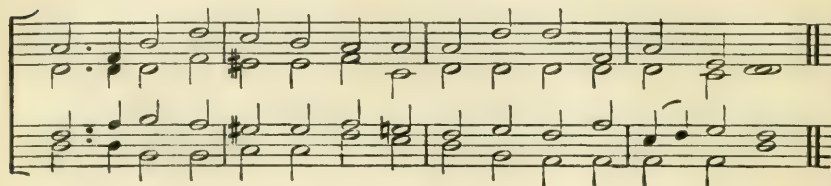
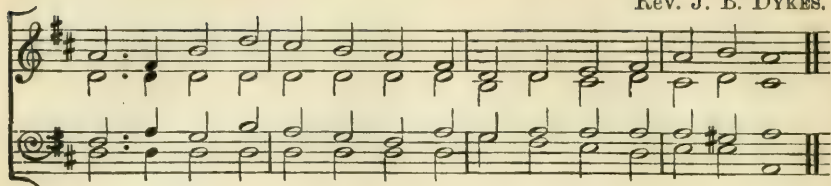
Dr. BOYCE.



204

## St. Oswald. 8.7.8.7.

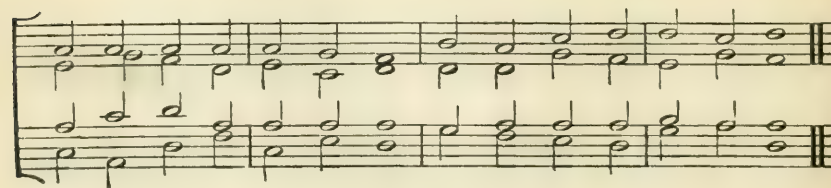
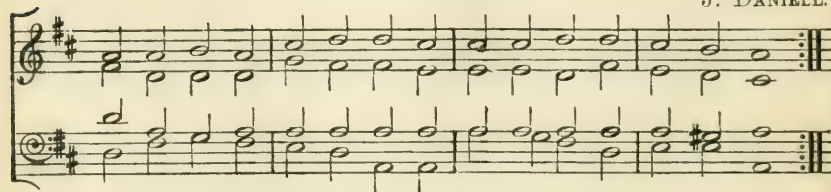
Rev. J. B. DYKES.



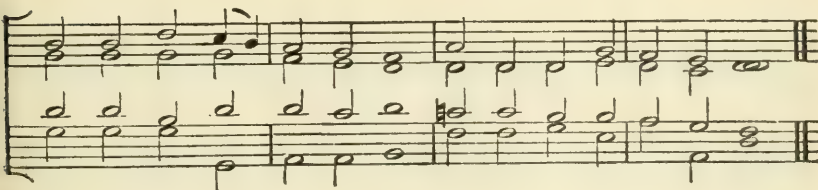
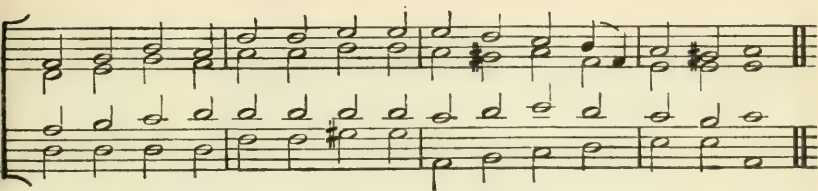
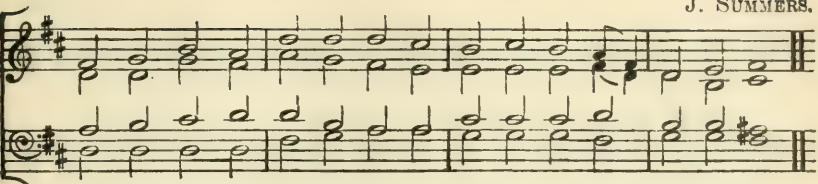
205

## Solicitude. 8.7 8.7.7.7.

J. DANIELL.



J. SUMMERS.

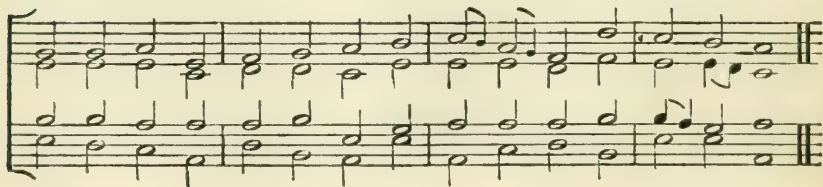
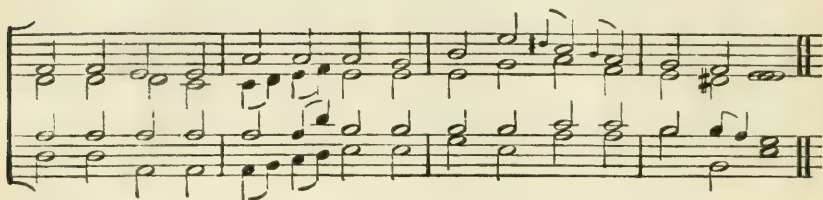
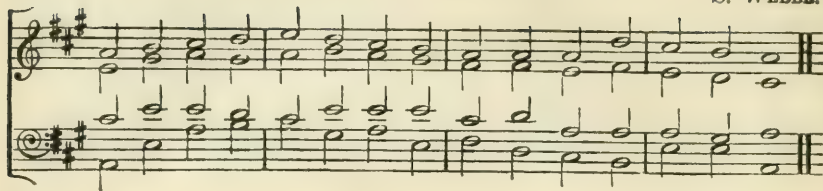


Through the day Thy love has spared us,  
 Now we lay us down to rest ;  
 Through the silent watches guard us,  
 Let no foe our peace molest.  
 Jesu, Thou our guardian be ;  
 Sweet it is to trust in Thee.

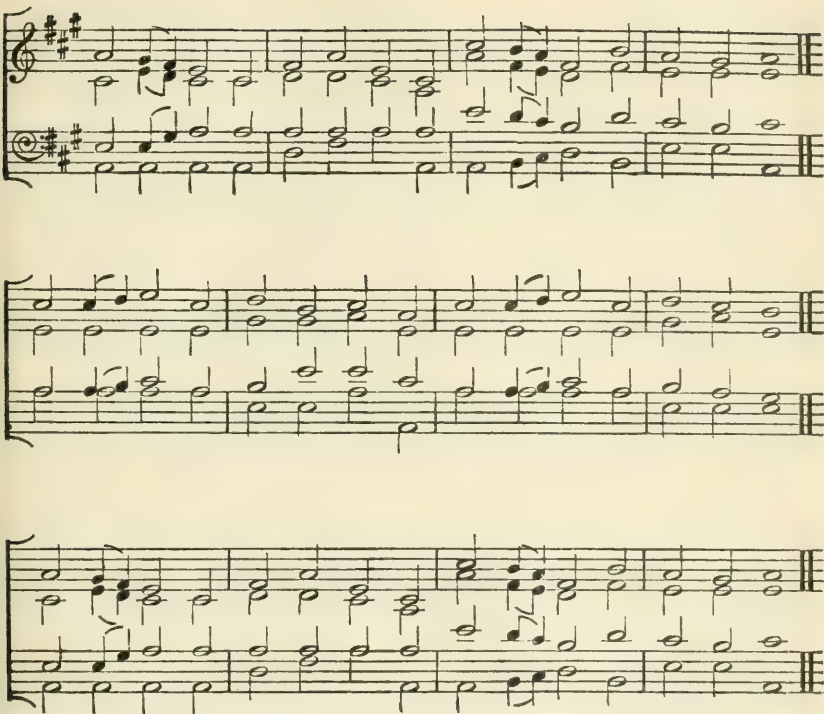
Pilgrims here on earth, and strangers,  
 Dwelling in the midst of foes,  
 Us and ours preserve from dangers,  
 In Thine Arms may we repose,  
 And, when life's sad day is past,  
 Rest with Thee in heaven at last.



S. WEBBE.

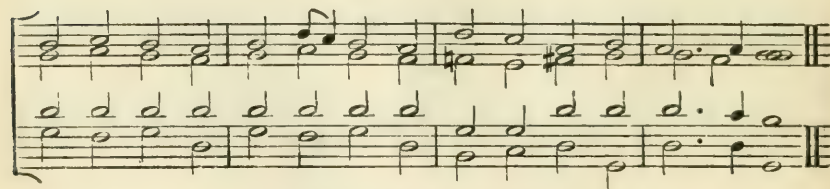
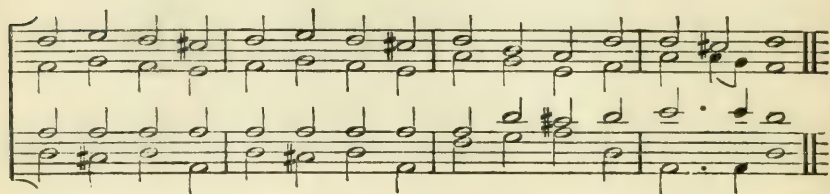
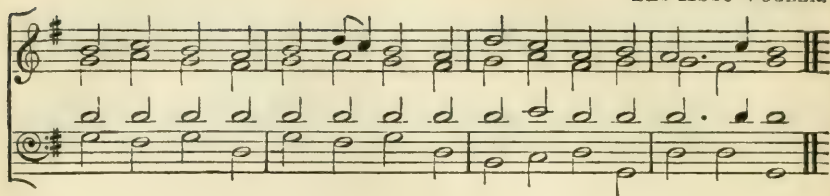


Guide me, O Thou great Jehovah,  
Pilgrim through this barren land,  
I am weak, but Thou art mighty,  
Hold me with Thy powerful hand !  
Bread of heaven,  
Feed me till I want no more !



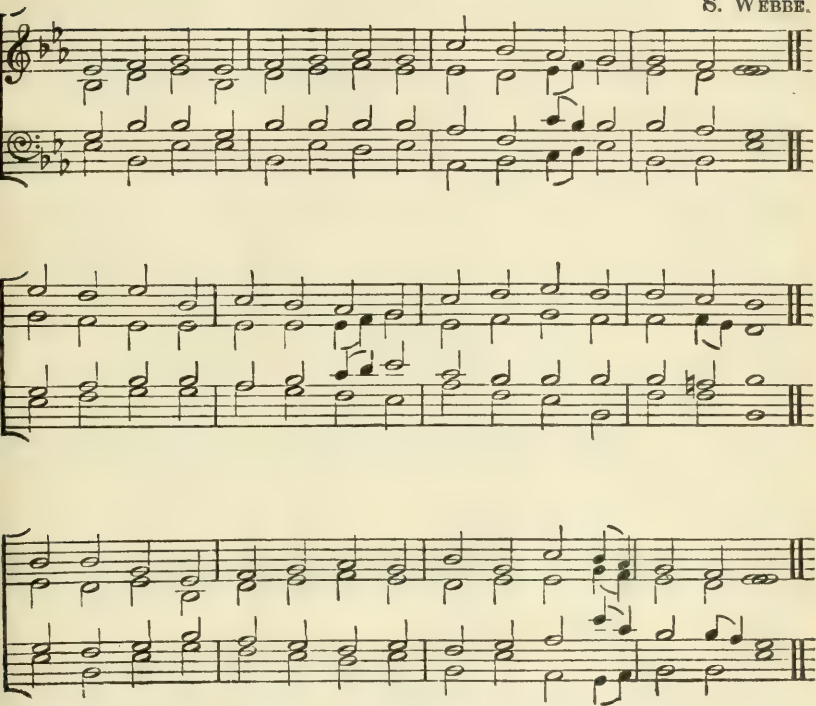
Lord, dismiss us with Thy blessing,  
Fill our hearts with joy and peace;  
Let us, each Thy love possessing,  
Triumph in redeeming grace:  
Oh, refresh us,  
Travelling through this wilderness!

The Abbé VOGLER.



O'er the gloomy hills of darkness  
Look, my soul, be still, and gaze :  
All the promises do travail  
With a glorious day of grace :  
Blessed jubilee !  
Let thy glorious morning dawn.

S. WEBBE.



Lead us, heavenly Father, lead us  
O'er the world's tempestuous sea ;  
Guard us, guide us, keep us, feed us,  
For we have no help but Thee ;  
Yet possessing every blessing,  
If our God our Father be.

211

**Zurich.** 8.7.8.7.8.7.

or 7.7.

J. SCHOP, 1640.

What is life? 'tis but a va-pour, Soon it van-ish-es a-way:

Life is like a dy-ing ta-per; O, my soul, why wish to stay?

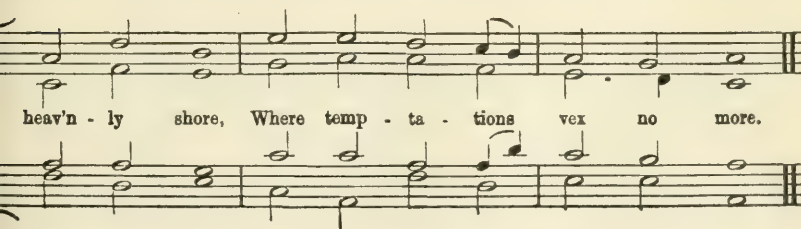
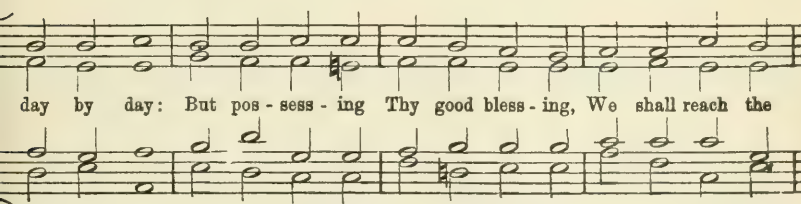
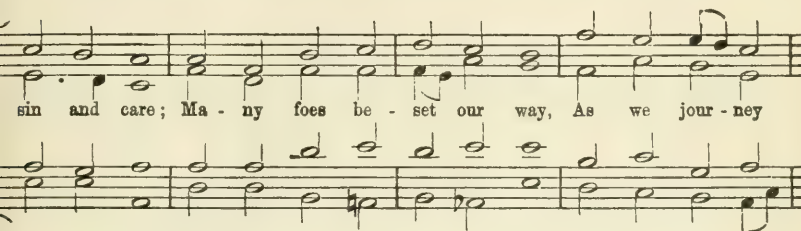
Why not spread thy wings and fly. . . Straight to yon-der world of joy?

212

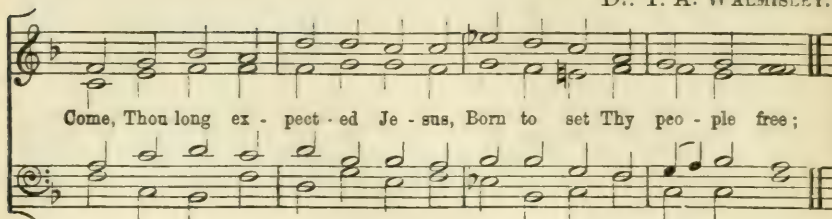
**Hanover Palace.** 8.7.8.7.7.7.4.4.7.7.

His Majesty GEORGE V., King of Hanover.

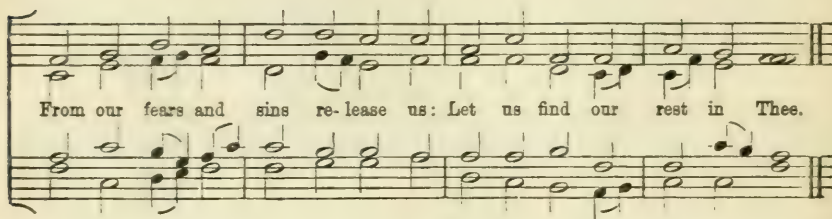
Lord, vouchsafe us Thy pro-tec-tion, As we leave Thy house of pray'r;



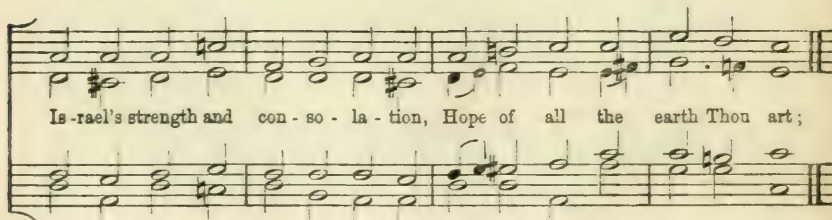




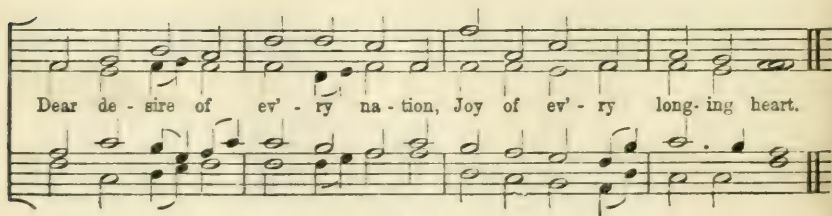
Come, Thou long ex - pect - ed Je - sus, Born to set Thy peo - ple free ;



From our fears and sins re - lease us : Let us find our rest in Thee.

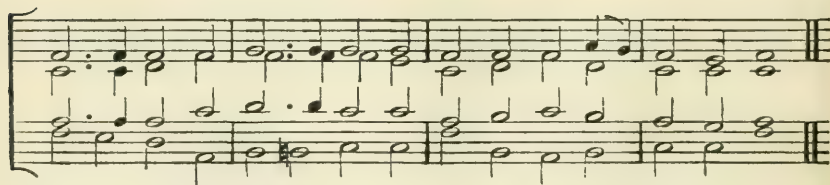
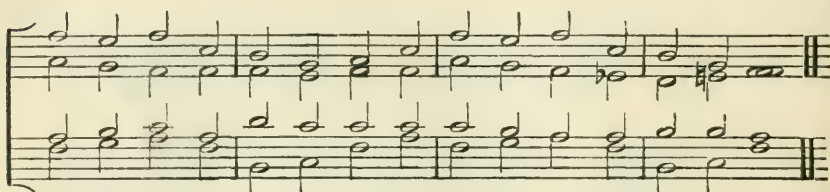
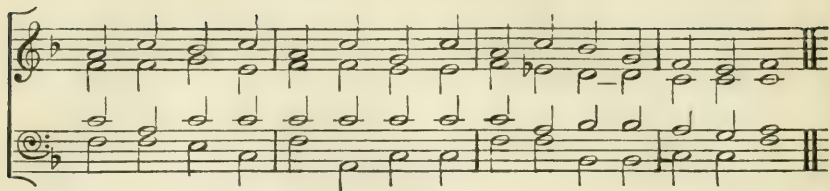


Is - rael's strength and con - so - la - tion, Hope of all the earth Thou art ;



Dear de - sire of ev' - ry na - tion, Joy of ev' - ry long - ing heart.

The musical score is written for two staves, treble and bass clef. It consists of four systems of music. The notation includes various musical symbols such as notes, rests, and accidentals, with a key signature of one sharp (F#). The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system shows a change in the bass line. The fourth system concludes the piece with a double bar line.



I lay me down in peace to sleep, To Thee I would com-mend me;

The first system of musical notation for the hymn 'Stanmore'. It consists of two staves, treble and bass, in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

I trust my Guar-dian Thou wilt keep, And in this night de-fend me;

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Of death I'm not a-fraid, Nor world, nor hell I dread;

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

For who with Je-sus shuts his eyes, He al-so shall with Je-sus rise.

The fourth system of musical notation, which concludes the hymn. It continues the melody and accompaniment. The lyrics are written below the staves.

217 **Luther's Hymn.** 8.7.8.7.8.8.7 (or, 8.8.8.8.8).

Great God, what do I see and hear! The end of things cre -

- a - ted! The Judge of man-kind doth ap - pear, On clouds of glo - ry

seat - ed; The tram-pet sounds, the graves re - store The dead whom they con -

- tained be - fore; Pre - pare, my soul, to meet . . Him.

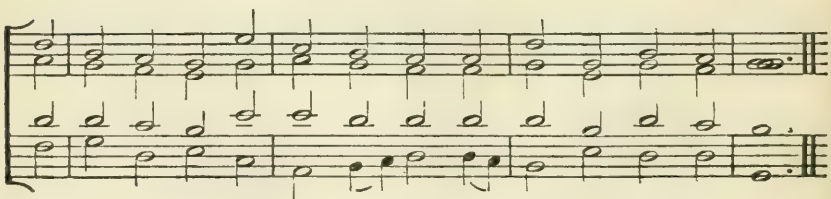
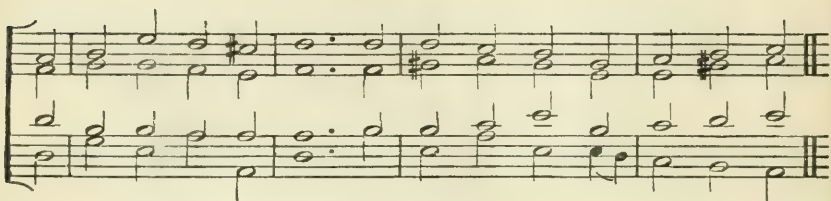
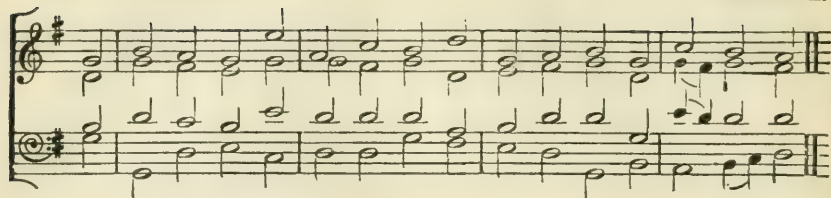
The Lord of might from Si - nai's brow Gave forth His voice of

thun - der; And Is - rael lay on earth be - low, Out-stretch'd in fear and

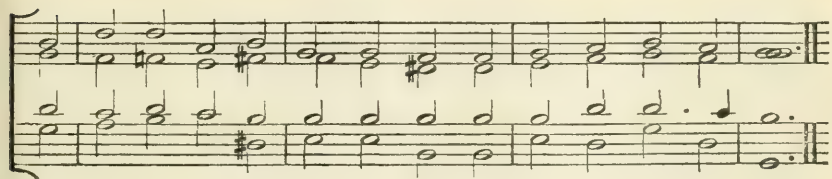
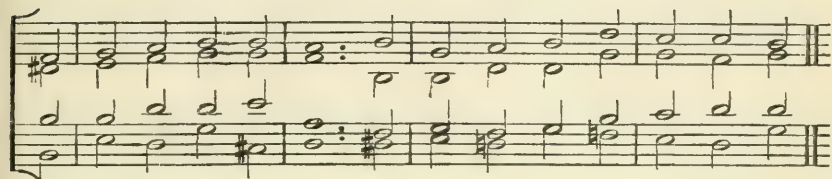
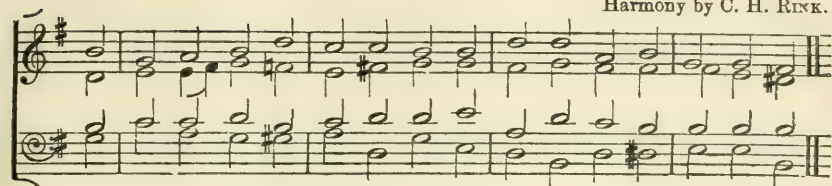
won - der; Be - neath His feet was pitch - y night, And at His left hand

and His right The rocks were rent a - sun - der.

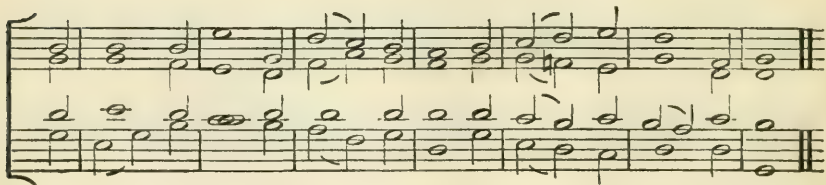
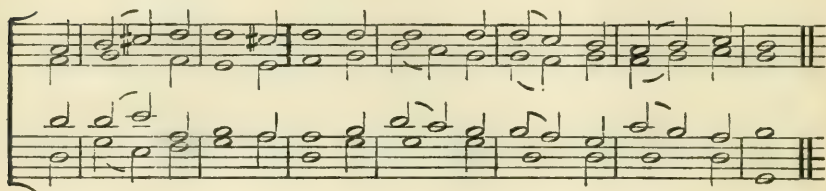
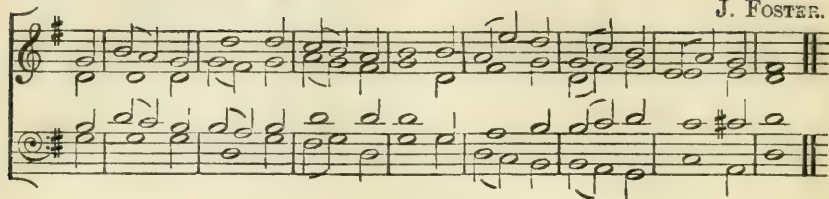




O Lord, how happy should we be,  
If we could cast our care on Thee,  
If we from self could rest ;  
And feel, at heart, that One above,  
In perfect wisdom, perfect love,  
Is working for the best !



That thou, O Lord, art ever nigh,  
Though veiled in awful majesty,  
Thy mighty works declare ;  
Thy hand this earthly frame upholds,  
Thine eye the universe beholds  
With providential care.



There is a dwelling-place above;—  
Thither, to meet the God of love,  
The poor in spirit go;  
There is a Paradise of rest;—  
For contrite hearts and souls distressed  
Its streams of comfort flow.

222

**Stabat Mater.** 8.8.7.

At the Cross her sta - tion keep - ing, Stood the mourn - ful

Mo - ther weep - ing, Where He hung, the dy - ing Lord.

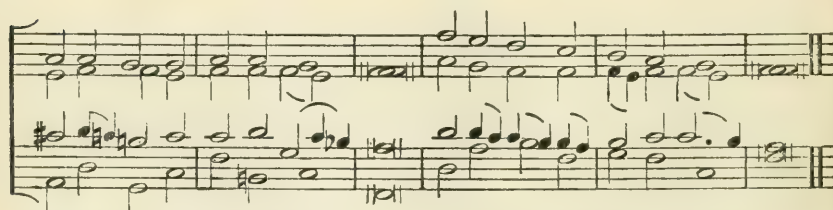
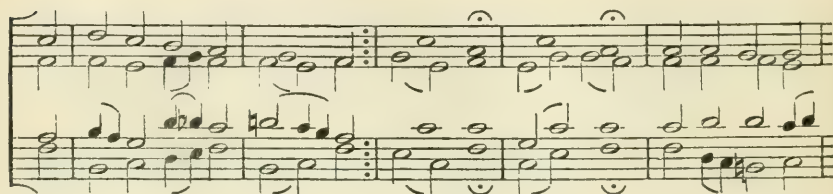
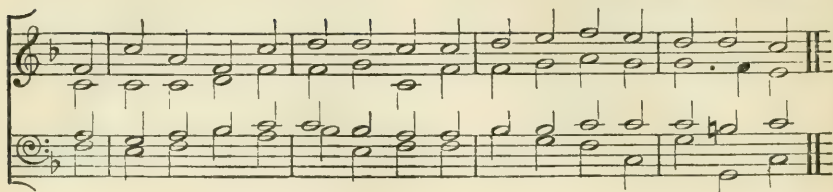
223

**Winter.** 8.8.7.

From WINTER.

At the Cross her sta - tion keep - ing, Stood the mourn - ful

Mo - ther weep - ing, Where He hung, the dy - ing Lord.



Behold how glorious is yon sky ;  
 Lo ! there the righteous never die,  
     But dwell in peace for ever ;  
 Then who would wear this earthly clay,  
 When bid to cast life's chains away,  
     And win Thy gracious favour ?  
     Holy, Holy, O forgive us,  
 And receive us, Heavenly Father,  
 When around Thy throne we gather.

Confiding in Thy sacred word,  
 Our Saviour is our hope, O Lord,  
     The guiding Star before us ;  
 Our Shepherd leading us the way,  
 If from Thy paths our footsteps stray,  
     To Thee He will restore us :  
     Holy, Holy, ever hear us,  
 And receive us, while we gather  
 Round Thy throne, Almighty Father.

225

## St. Aidan. 8.8.8. (Iambic.)

Hon. and Rev. F. R. GREY.  
Arranged by Rev. J. B. DYKES.

O God of life, Whose power be - nign Doth o'er the  
world in mer - cy shine, Ac - cept our praise, for we are Thine.

226

## Abignon. 8.8.8.6.

TRILLER, 1559.

Lo, the storms of life are break - ing, Faithless fears our hearts are shak - ing,  
For our suc - cour un - der - tak - ing, Lord and Sa - viour, help us.



my Day of Wrath! O day of mourning! See ful-filled the pro-phet's warn-ing! Heav'n and earth in

v. 18. *cres* - - - cen - - do.  
ash-es burn-ing. Ah! that day of tears and mourning! From the dust of earth re - turn-ing.

*f f > >* *dim.*  
Man for judg-ment must pre - pare him; Spare, O God, in mer - cy spare him!

*pp* *cres.* *dim.*  
Lord, all pity-ing, Je - su blest, Grant him Thine e - ter - nal rest. A - men.

228

**St. Fabian.** 8.8.8.6.

J. SUMMERS.

Just as I am, with-out one plea, But that Thy blood was shed for me,

And that Thou bid'st me come to Thee— O Lamb of God, I come.

229

**Silberstone.** 8.8.8.6.

T. M. MUDIE.

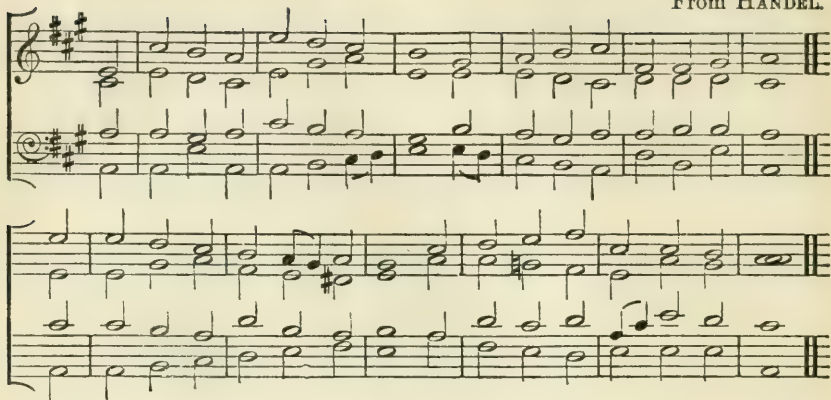
O ho - ly Sa-viour, Friend un - seen, Since on Thine arm Thou bid'st us lean;

Help me, throughout life's chang-ing scene, By faith to cling to Thee.

230

David. 8.8.8.8.

From HANDEL.



231

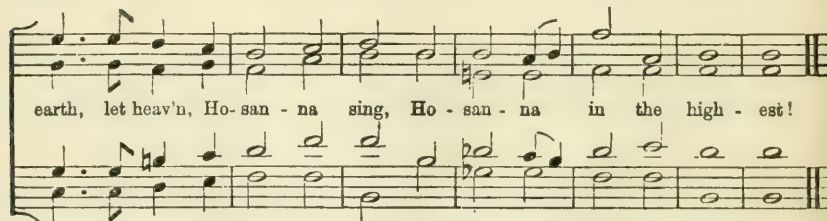
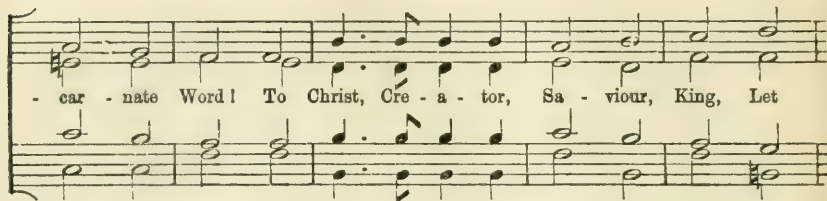
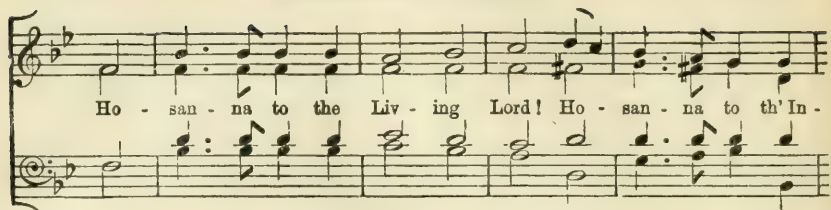
Doncaster. 8.8.8.8.

Adapted from Dr. MILLER.

Two systems of musical notation for the piece 'Doncaster'. The first system includes the lyrics 'In - spi - rer and Hear - er of pray'r, Thou Shepherd and Guar - dian of Thine,'. The second system includes the lyrics 'My all to Thy co - ve - nant care, I, sleep - ing and wak - ing, re - sign.' The music is in D major and features a simple, hymn-like melody with a steady accompaniment.

The musical score is written for two staves, likely representing a piano and organ accompaniment. It is in G major (one sharp) and 8/8 time. The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures, with a 'rall.' (rallentando) marking above the 5th measure. The music is a hymn tune with a simple, homophonic texture.

O Lord, Thy heavenly grace impart,  
 And fix my frail inconstant heart;  
 Henceforth my chief desire shall be  
 To dedicate myself to Thee;  
 To Thee, my God, to Thee.



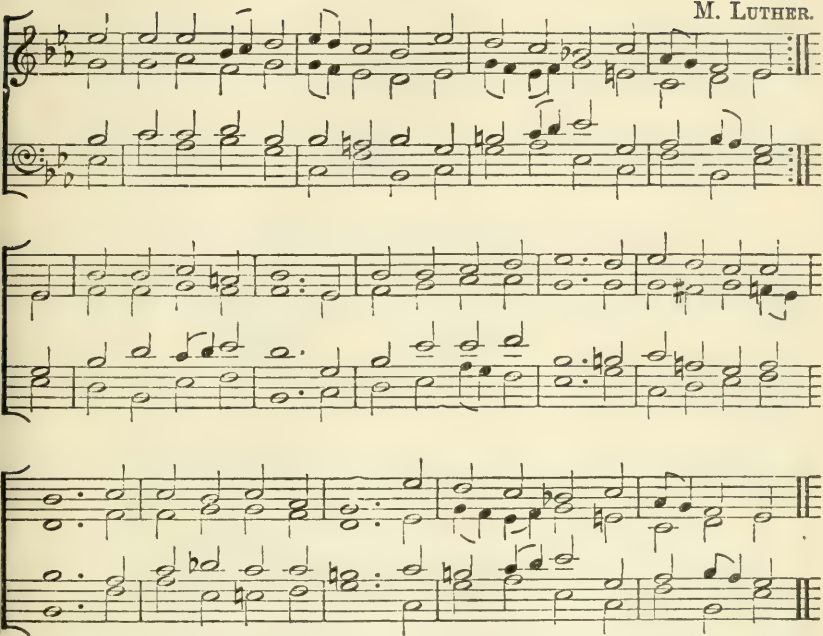
Hosanna, Lord! Thine angels cry;  
 Hosanna, Lord! Thy saints reply:  
 Above, beneath us, all around,  
 The dead, the living, swell the sound,  
 Hosanna in the highest!

O Saviour, with protecting care,  
 Return to this Thy house of prayer;  
 Assembled in Thy sacred name,  
 Here we Thy parting promise claim.  
 Hosanna in the highest!

But chiefest, in our cleansed breast,  
 Eternal! bid Thy Spirit rest;  
 And make our secret soul to be  
 A temple pure, and worthy Thee.  
 Hosanna in the highest!

So, in the last and dreadful day,  
 When earth and heaven shall melt away,  
 Thy flock, redeemed from sinful stain,  
 Shall swell the sound of praise again.  
 Hosanna in the highest!

M. LUTHER.



God is our refuge in distress,  
 Our shield of hope through every care;  
 Our helper, watching us to bless,  
 And therefore will we not despair,  
   Although the mountains shake,  
   And hills their place forsake,  
   And waters o'er them break,  
   Yet still we will not fear,  
 For Thou, O God, art ever near.

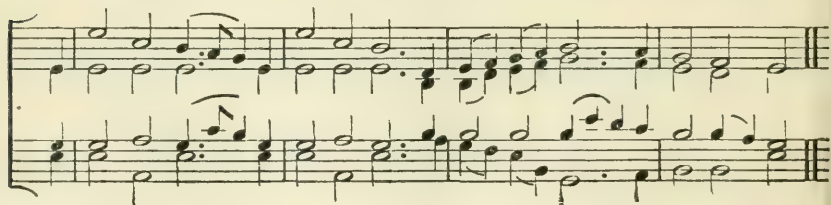
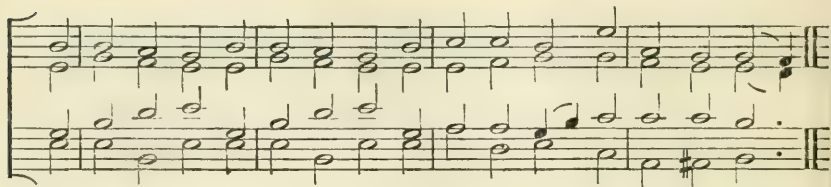
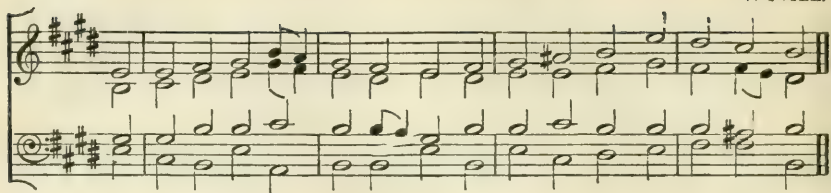
God is our hope and strength in woe,  
 Through earth He maketh wars to cease,  
 His power breaketh spear and bow,  
 His mercy sendeth endless peace.  
   Then though the earth remove,  
   And storms rage high above,  
   And seas tempestuous prove,  
   Yet still we will not fear,  
 The Lord of Hosts is ever near.



235

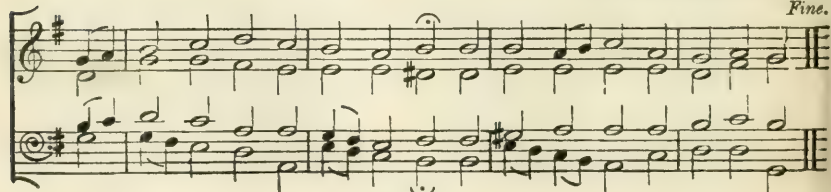
Eaton. 8.8.8.8.8.8.

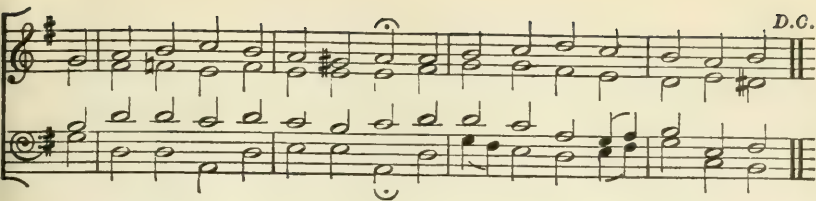
WYVILL.



236

Halle. 8.8.8.8.8.8.

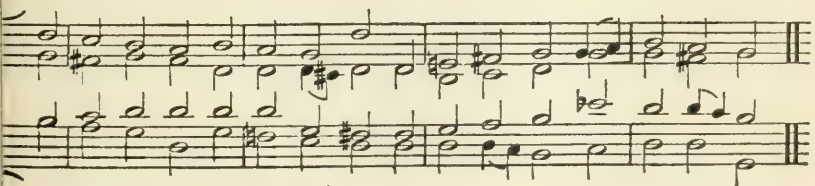
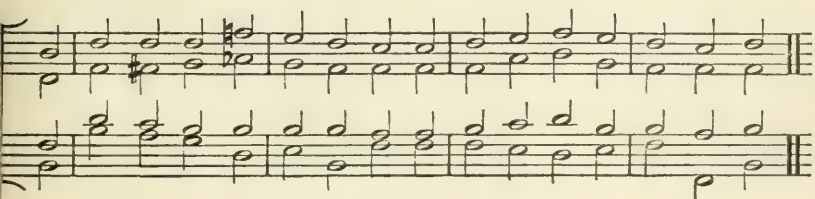
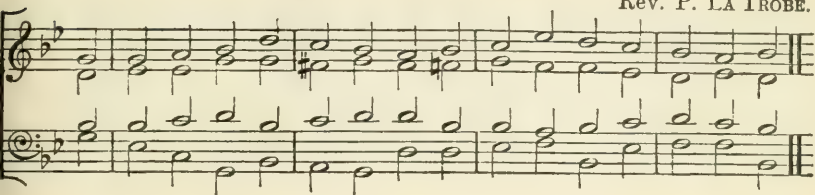
H. KUGELMANN, 1540.  
*Fine.*

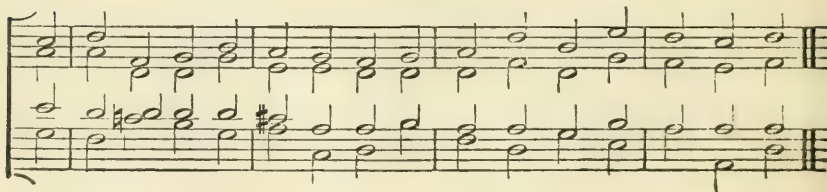
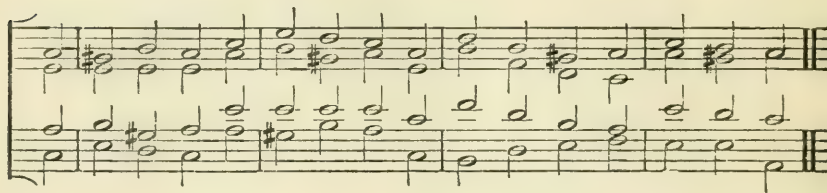
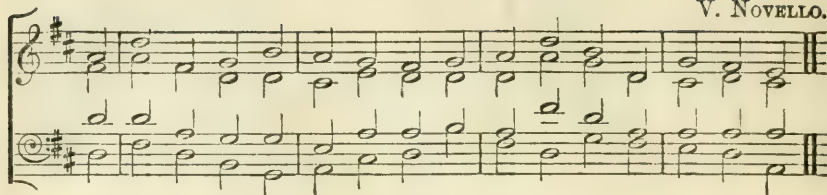


237

**Hereford**, 8.8.8.8.8.8.

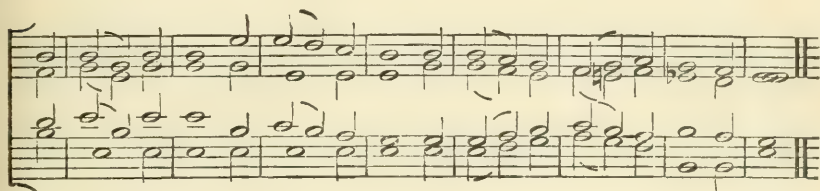
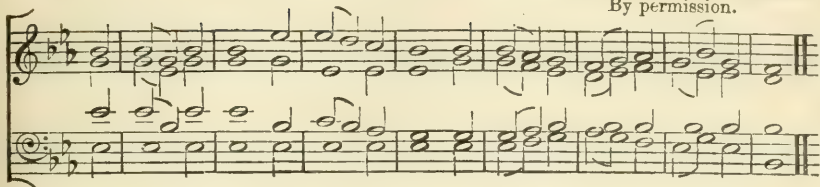
Rev. P. LA TROBE.





Leader of faithful souls, and Guide  
Of all who travel to the sky,  
Come, and with us, e'en us, abide,  
Who would on Thee alone rely :  
On Thee alone our spirits stay,  
While held in life's uneven way.

From "Crown of Jesus" Music.  
By permission.



Sweet Saviour, bless us ere we go ;

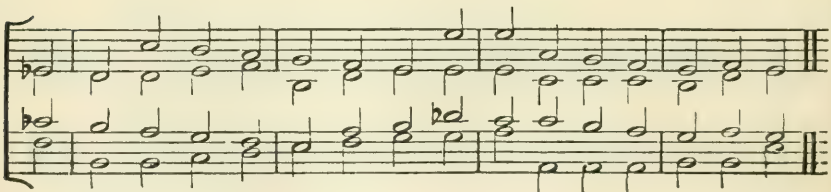
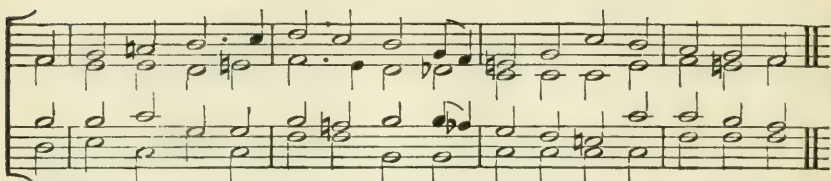
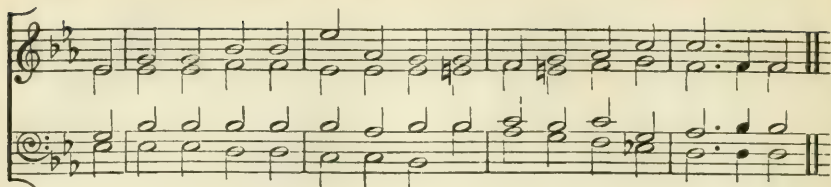
Thy word into our minds instil ;

And make our lukewarm hearts to glow

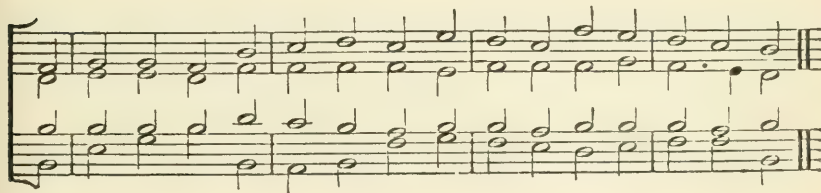
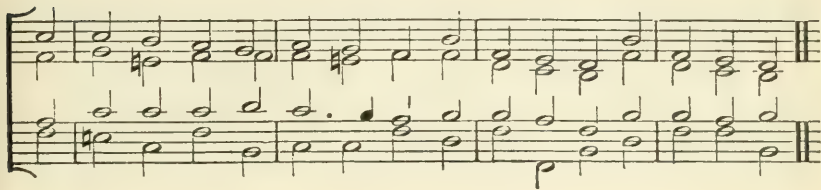
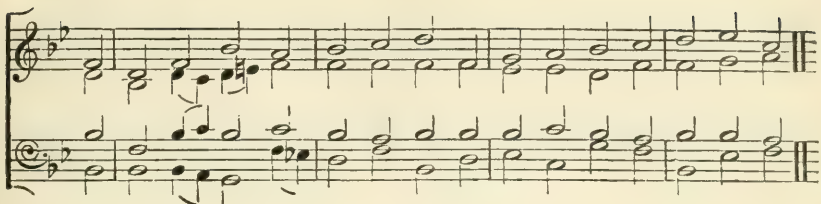
With lowly love and fervent will.

Through life's long day and death's dark night,

O gentle Jesus, be our light.

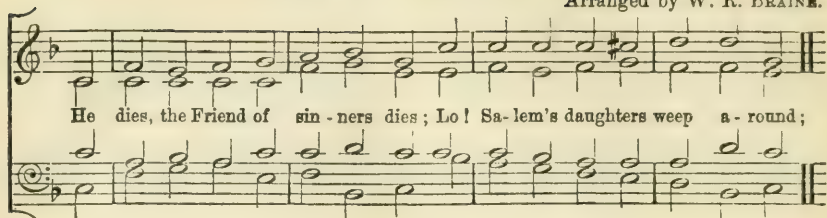


O God of gods, in whom combine  
The heights and depths of love divine,  
With thankful hearts to Thee we sing ;  
To Thee our longing souls aspire,  
In fervent flames of strong desire ;  
Come, and Thy sacred unction bring

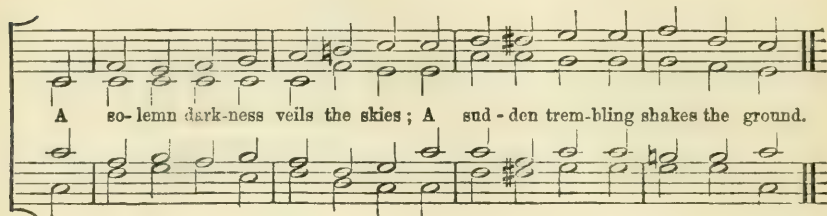


I'll praise my Maker with my breath ;  
And when my voice is lost in death,  
Praise shall employ my nobler powers :  
My days of praise shall ne'er be past,  
While life, and thought, and being last,  
Or immortality endures.

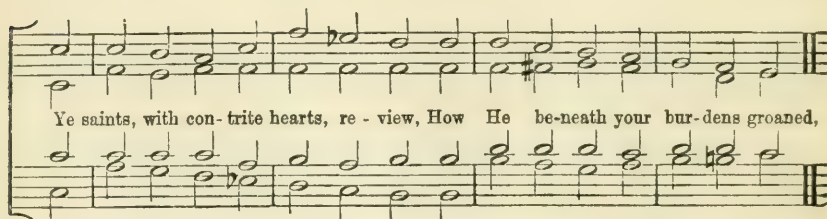




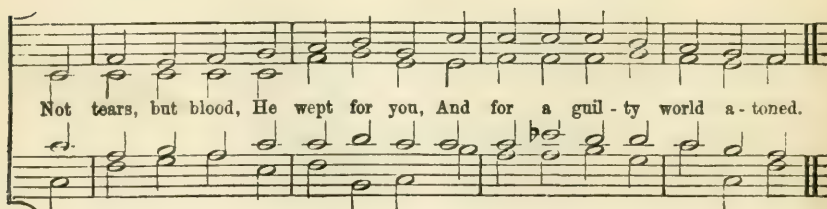
He dies, the Friend of sin - ners dies ; Lo ! Sa - lem's daughters weep a - round ;



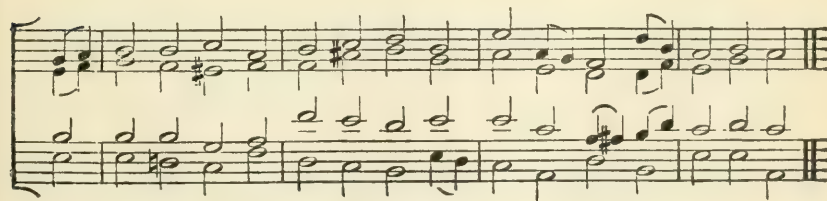
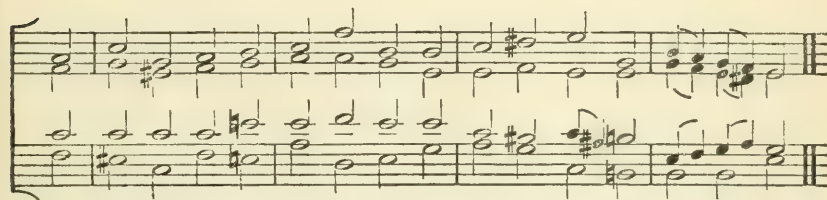
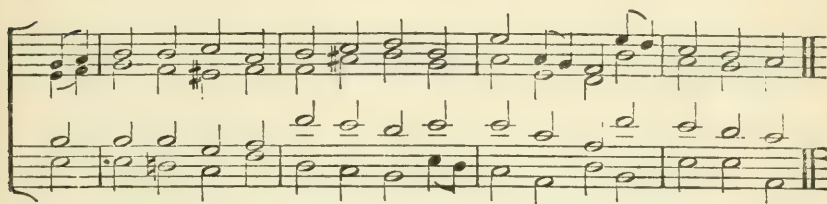
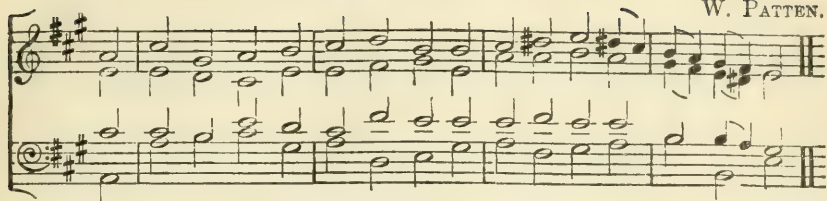
A so - lemn dark-ness veils the skies ; A sud - den trem-bling shakes the ground.



Ye saints, with con - trite hearts, re - view, How He be - neath your bur - dens groaned,



Not tears, but blood, He wept for you, And for a guil - ty world a - toned.



H. B. WALMSLEY.

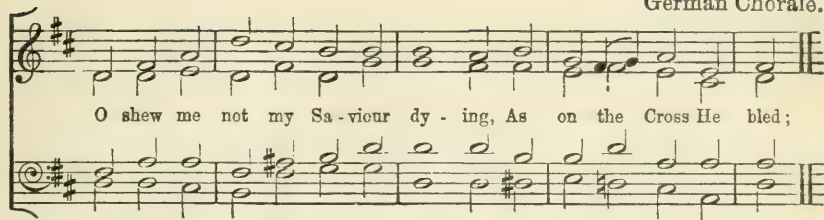
This God is the God we a - dore, Our faith - ful un-change-a - ble Friend;

Whose love is as great as His pow'r, And knows nei - ther mea - sure nor end.

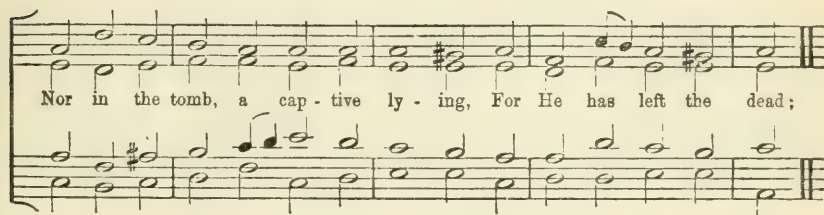
'Tis Je - sus, the First and the Last, Whose Spi - rit shall guide us safe home;

We'll praise Him for all that is past, And trust Him for all that's to come.

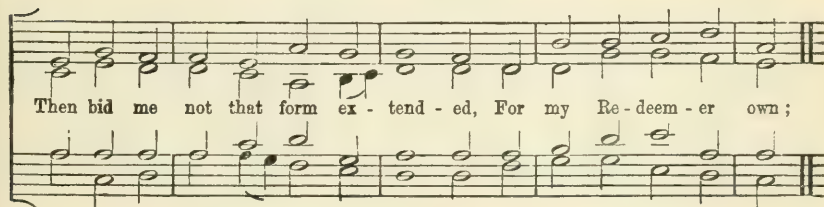
## German Chorale.



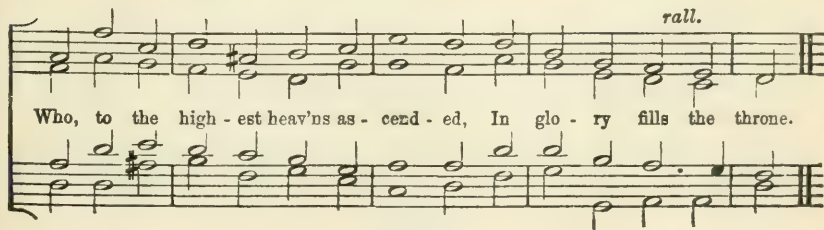
O shew me not my Sa-viour dy-ing, As on the Cross He bled;



Nor in the tomb, a cap-tive ly-ing, For He has left the dead;



Then bid me not that form ex-tend-ed, For my Re-deem-er own;



Who, to the high-est heav'n's as-cend-ed, In glo-ry fills the throne.

246

## Ellesmere. 9.8.9.8.

From MENDELSSOHN.

Bread of the world, in mer-cy bro-ken, Wine of the soul, in mer-cy shed,

By Whom the words of life were spoken, And in Whose death our sins are dead;

247

## Gotha. 9.8.9.8.

H.R.H. the late PRINCE CONSORT.

There is a rest from sin and sor-row; There is a land of per-fect peace;

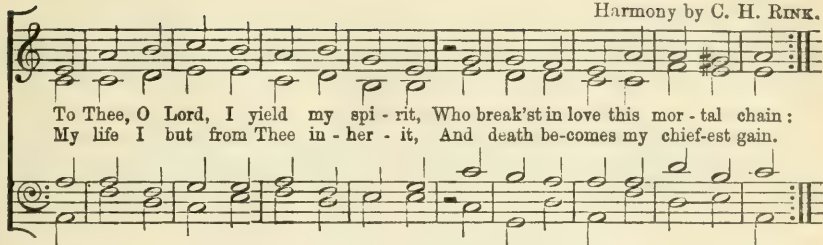
In patience wait, a bright-er mor-row Shall bid thy toils and con-flicts cease.

248

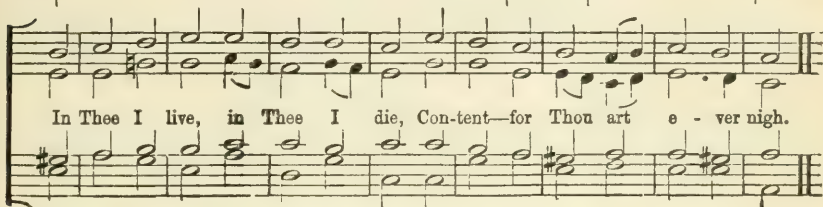
**Bremen.** 9.8.9.8.8.8.

German Chorale.

Harmony by C. H. RING.



To Thee, O Lord, I yield my spi - rit, Who break'st in love this mor - tal chain:  
My life I but from Thee in - her - it, And death be-comes my chief-est gain.

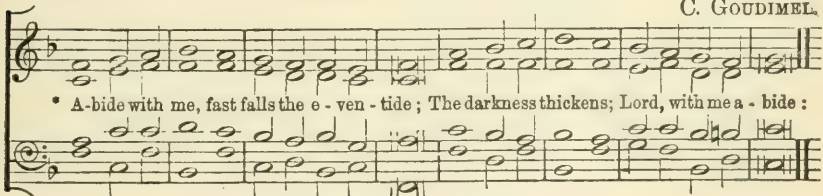


In Thee I live, in Thee I die, Con-tent—for Thou art e - ver nigh.

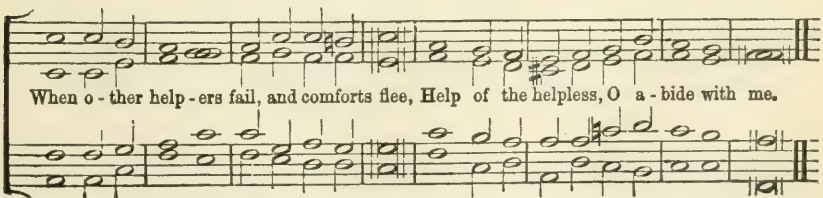
249

**Toulon.** 10.10.10.10.

C. GOUDIMEL.



\* A-bide with me, fast falls the e - ven - tide; The darkness thickens; Lord, with me a - bide:



When o - ther help - ers fail, and comforts flee, Help of the helpless, O a - bide with me.

\* To these words Chant No. 262 is also suitable.



250

**Dorkshire.** 10.10.10.10.10.10.

Dr. WAINWRIGHT.

Chris-tians, a-wake, sa-lute the hap-py morn, Where-on the Sa-viour of man-kind was born!

Rise to a-dore the my-ste-ry of love, Which hosts of an-gels chant-ed from a-bove;

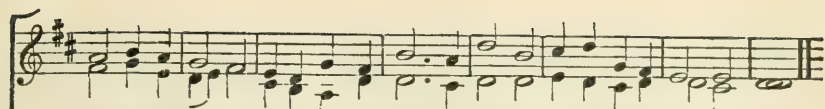
With them the joy-ful tidings first be-gun Of God In-car-nate and the Vir-gin's Son.

251

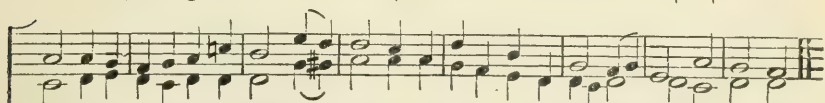
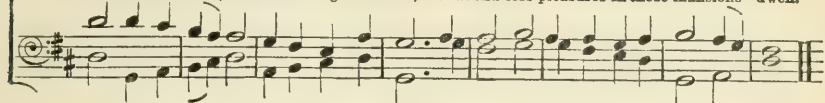
**Streatham.** 10.10.10.10.11.11.

Rev. G. T. DRIFFIELD.

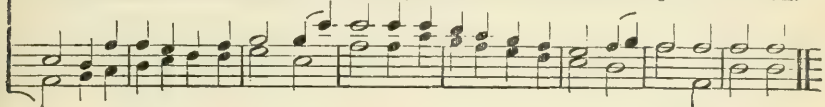
On wings, of faith mount up, my soul, and rise; View thine in-her-itage be-yond the skies;



Nor heart can think, nor mortal tongue can tell, What end-less pleasures in those mansions dwell.



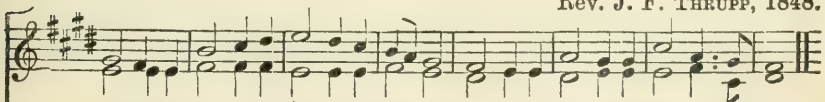
There our Redeemer lives, all bright and glorious; O'er sin and death and hell He reigns vic-tor-ious.



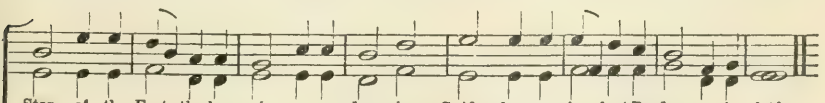
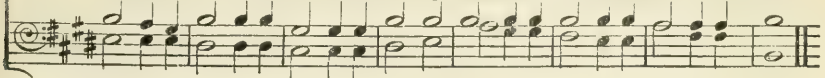
252

# Epiphany Hymn. 11.10.11.10.

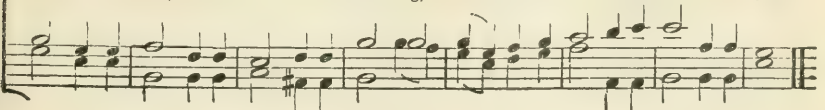
Rev. J. F. THURPP, 1848.



Brightest and best of the sons of the morning, Dawn on our darkness and lend us Thine aid:



Star of the East, the ho-ri-zen a-dorn-ing, Guide where our in-fant Re-deem-er is laid.



253

## Springfield. 11.10.11.10

Come ye dis - con-so-late, wher-e'er ye languish Come, at the throne of God fer-vent-ly kneel ;

Here bring your wounded hearts, here tell your anguish, Earth has no sor-row that Heav'n cannot heal.

254

## Arley. 11.10.11.10.10.10.

A. STONE.

Draw near, ye wea - ry, bow'd and bro - ken - heart - ed ; Ye on - ward trav'lers

to a peace-ful bourne : Ye from whose path the light hath all de - part - ed :

And ye who're left in so - li - tude to mourn : Though o'er your spi - rits

hath the stormcloud swept, Sa - cred are sor - row's tears—since Je - sus wept.

255

Trinity. 11.12.12.10.

A. STONE.

Ho-ly, Ho-ly, Ho - ly! Lord God Al - migh - ty! Grateful - ly a - dor - ing our song shall rise to Thee

Ho-ly, Ho-ly, Ho - ly! mer - ci - ful and mighty, God in Three Per - sons, Bless - ed Tri - ni - ty!

Ho - ly, Ho - ly, Ho - ly! Lord God Al - migh - ty!

The first system of the hymn is written on two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the notes.

Grate - ful - ly a - dor - ing, our song shall rise to Thee.

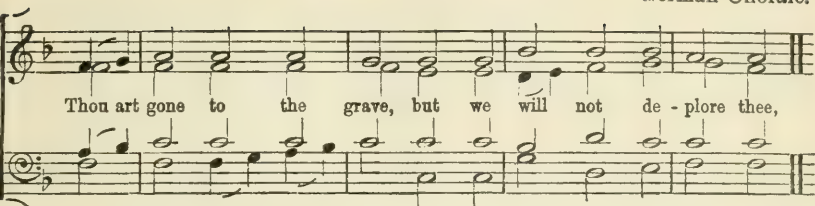
The second system continues the melody and accompaniment. The lyrics are written below the notes.

Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and migh - ty,

The third system continues the melody and accompaniment. The lyrics are written below the notes.

God in Three Per - sons, Bless - ed Tri - ni - ty!

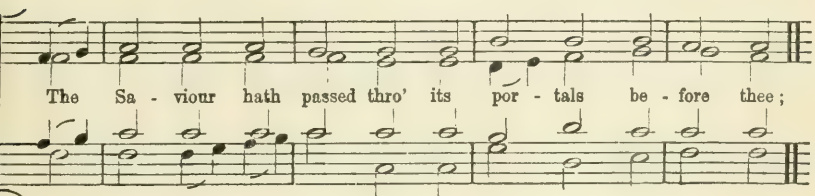
The fourth system concludes the hymn. The lyrics are written below the notes.




Thou art gone to the grave, but we will not de - plore thee,



Tho' sor - row and dark - ness en - com - pass the tomb;



The Sa - viour hath passed thro' its por - tals be - fore thee;



And the lamp of His love was thy guide thro' the gloom.



J. READING, 1690-1766.

O come, all ye faith - ful, joy - ful and tri - umph - ant; O come ye, O

come ye to Beth - le - hem; Come, and be - hold Him, born the King of

An - gels; O come, let us a - dore Him, O come, let us a -

- dore Him, O come, let us a - dore Him, Christ the Lord.

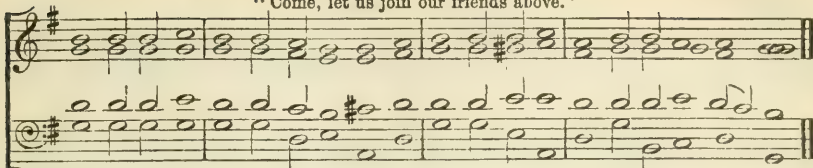
# Metrical Chants.

258

S.M. OR C.M.

"Come, let us join our friends above."

American.

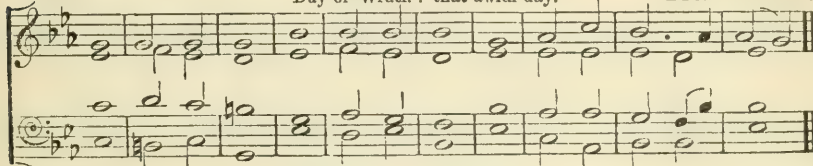


259

7.7.7.

"Day of Wrath! that awful day."

From FELTON.

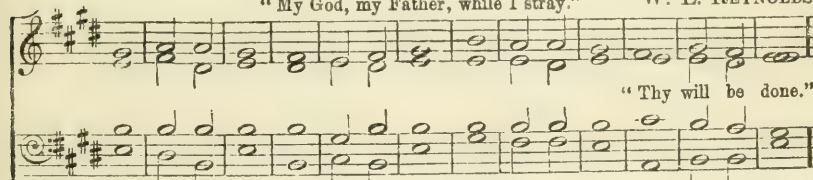


260

8.8.8.4. or 10.10.10.10.

"My God, my Father, while I stray."

W. L. REYNOLDS.

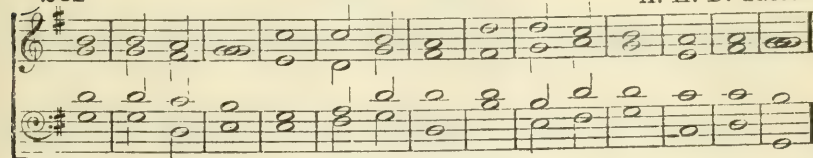


"Thy will be done."

261

8.8.8.4. or 10.10.10.10.

A. H. D. TROYTE.

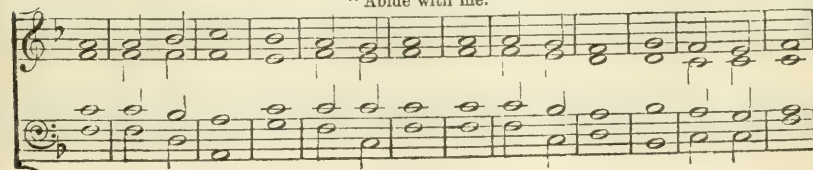


262

8.8.8.4. or 10.10.10.10.

"Abide with me."

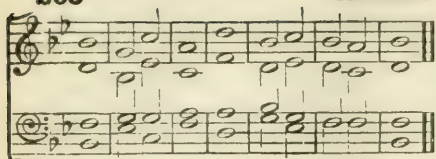
A. H. D. TROYTE.



# Single Chants.

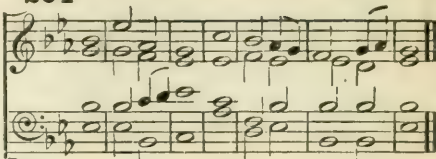
263

ALDRICH.



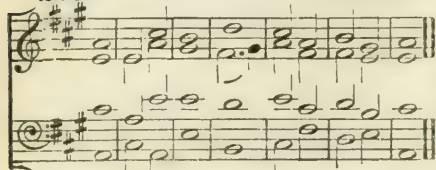
264

AYRTON.



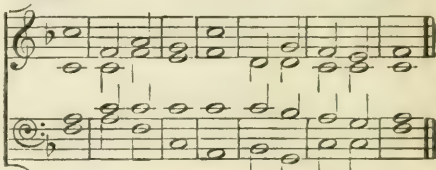
265

BATTISHILL.



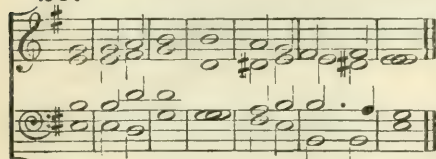
266

BELLAMY.



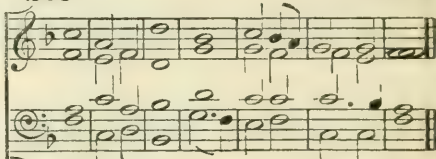
267

BLOW.



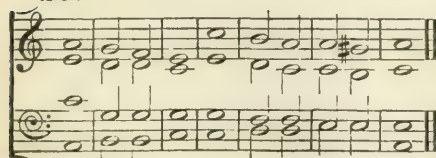
268

COOKE.



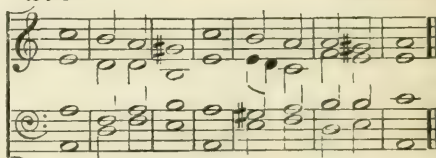
269

CROFT.



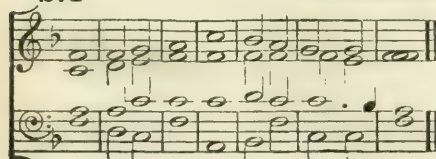
270

FARRANT.



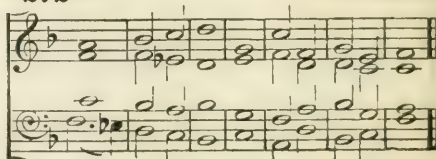
271

FARRANT.



272

FELTON.



**273** P. HAYES.

**274** W. HAYES.

**275** (Grand Chant.) P. HUMPHREY.

**276** KENT.

**277** PURCELL.

**278** PURCELL.

**279** TALLIS.

**280** TALLIS.

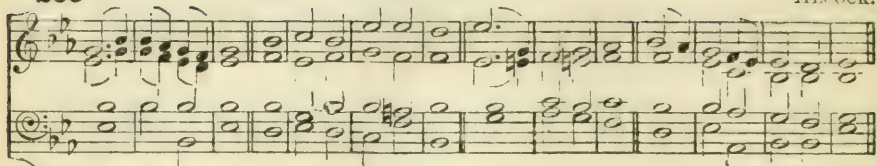
**281** TRAVERS.

**282** TURNER.

## Double Chants.

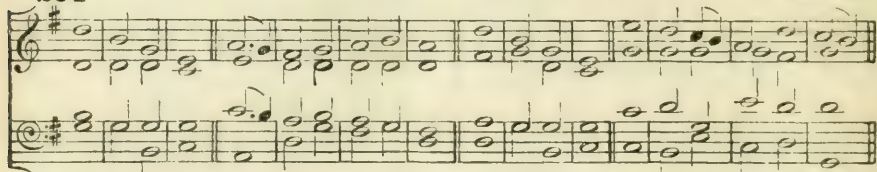
283

ALCOCK.



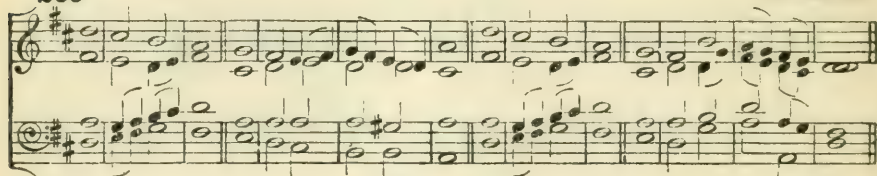
284

BARROW.



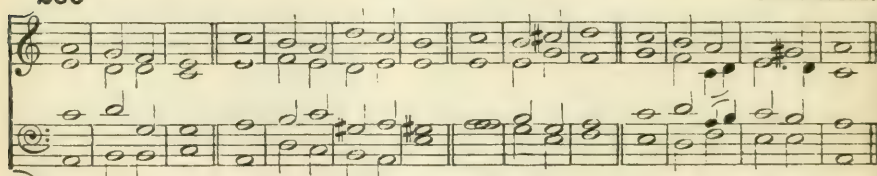
285

BATTISHILL.



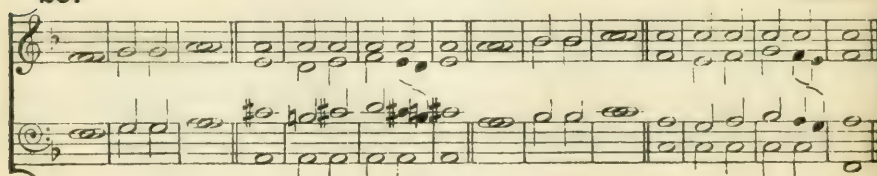
286

BATTISEILL.



287

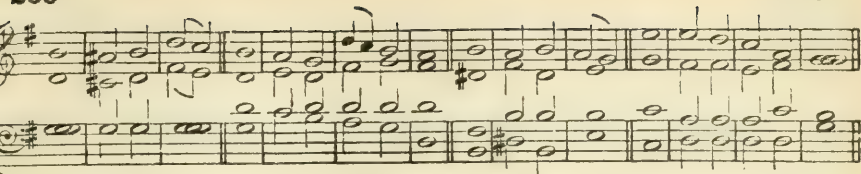
BENNETT.





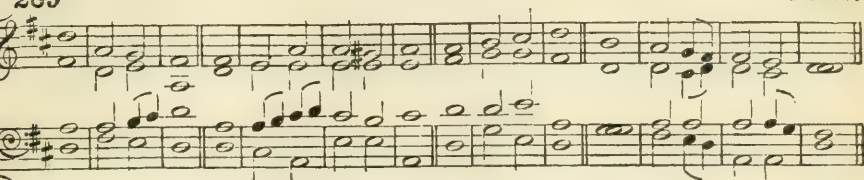
288

BLOUNT.



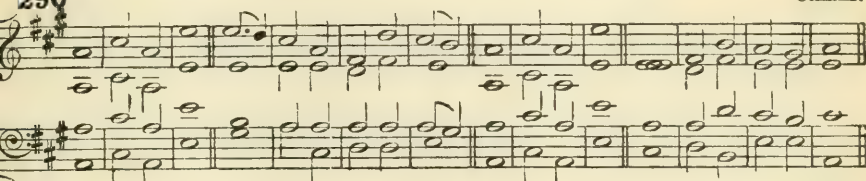
289

BOYCE.



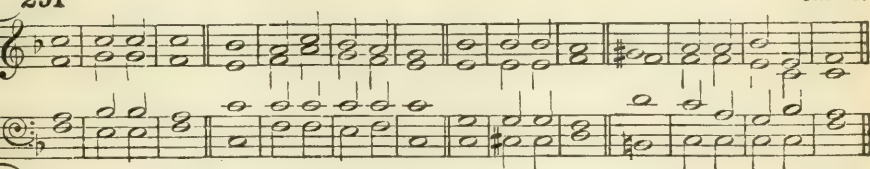
290

CALAH.

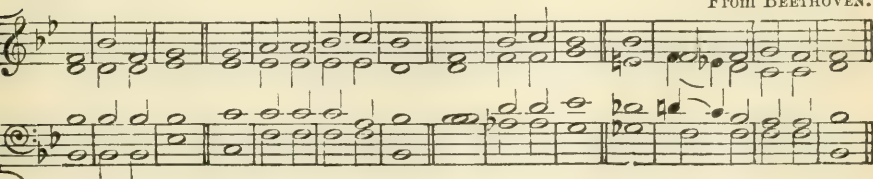


291

CALEY.



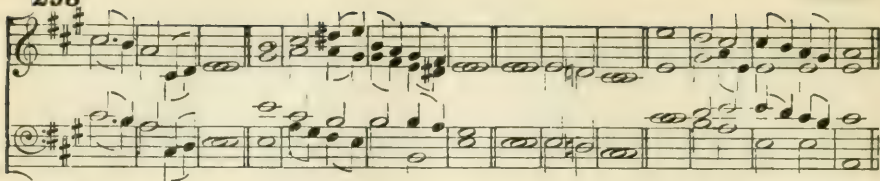
292

CALEY.  
From BEETHOVEN.



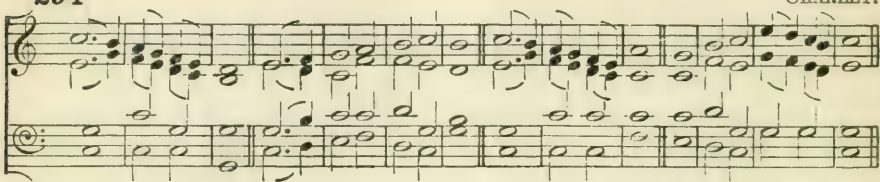
293

CHARD.



294

CHARLET.



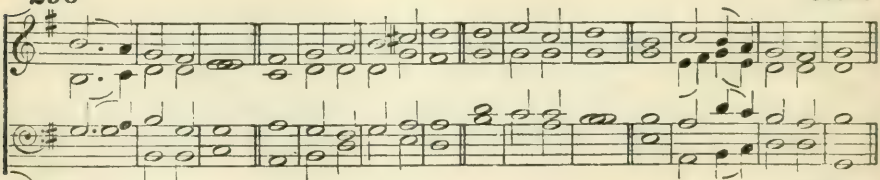
295

CLEVELAND.



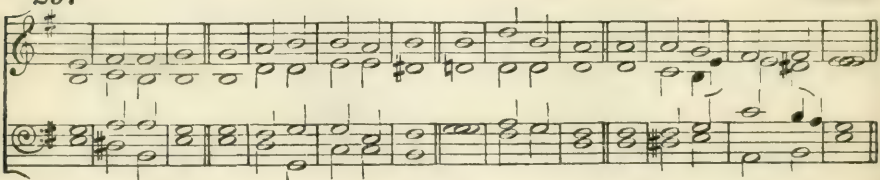
296

COOKE.



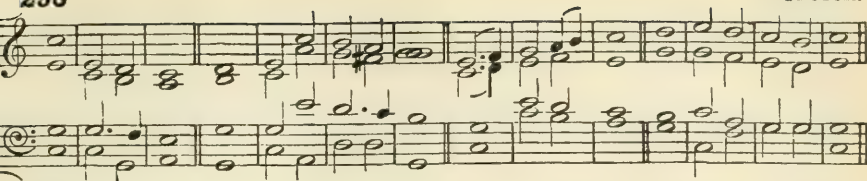
297

COOKE.



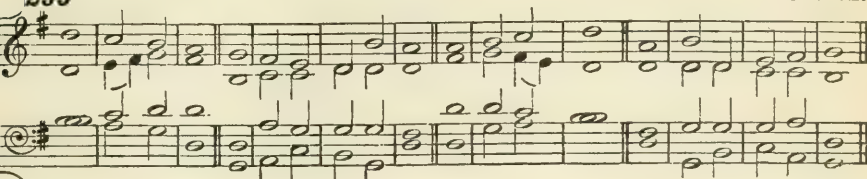
298

CROTCH.



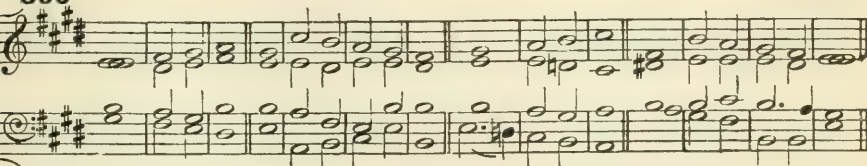
299

CROTCH.



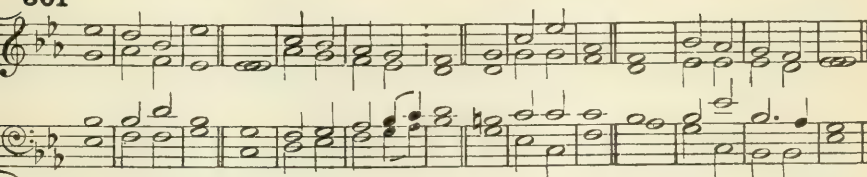
300

CROTCH.



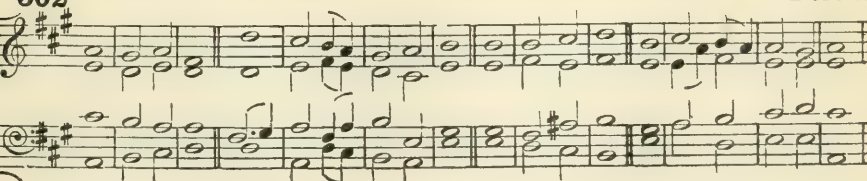
301

DAVY.



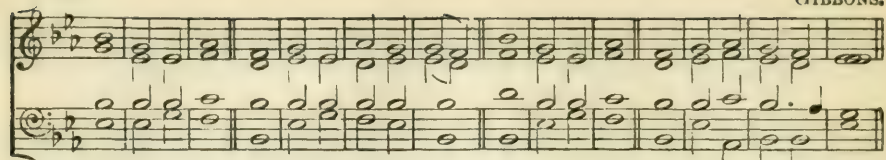
302

DUPUIS.



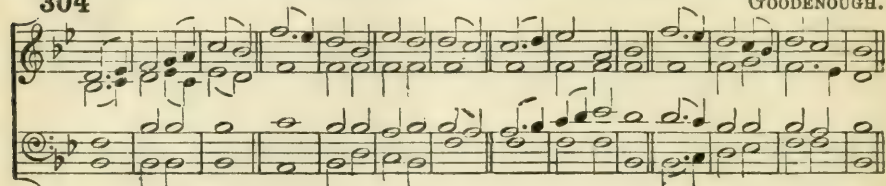
303

GIBBONS.

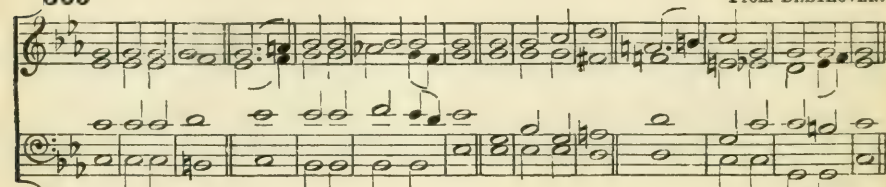


304

GOODENOUGH.

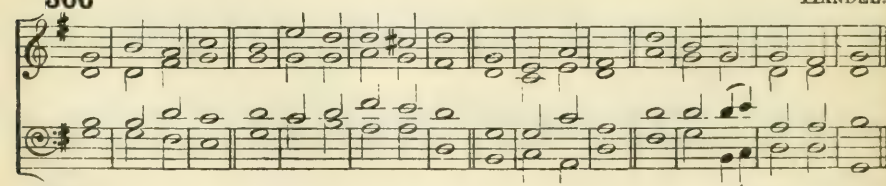


305

GOSS.  
FROM BEETHOVEN.

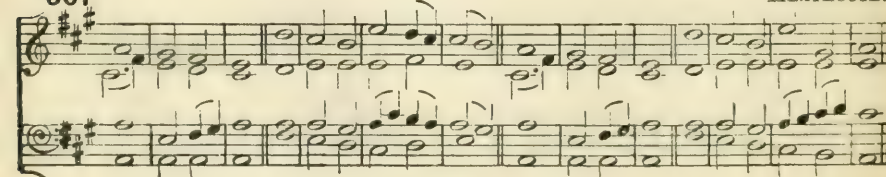
306

HANDEL.



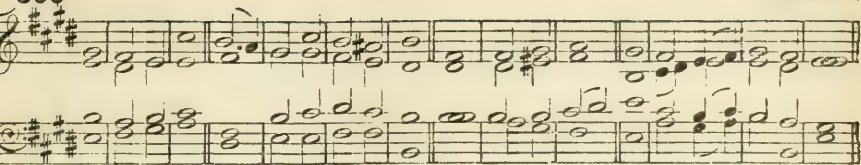
307

HEATHCOTE.



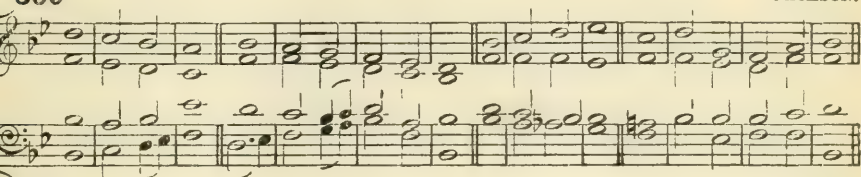
308

HENLEY.



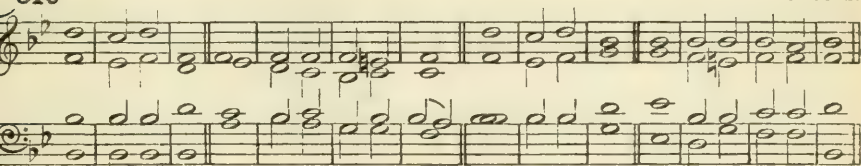
309

JACKSON.



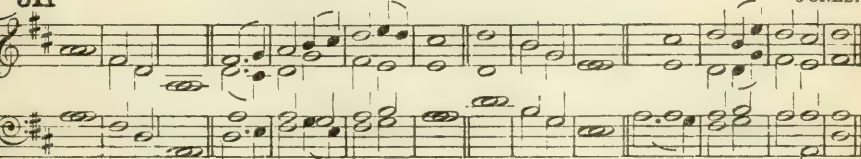
310

JACOBS.



311

JONES.



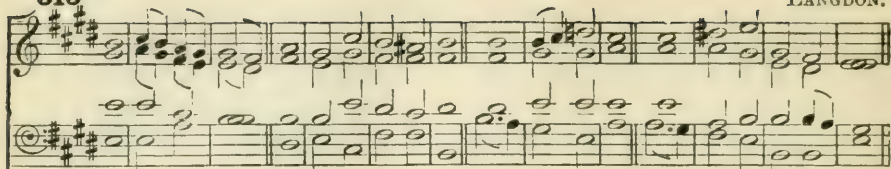
312

KEMP.



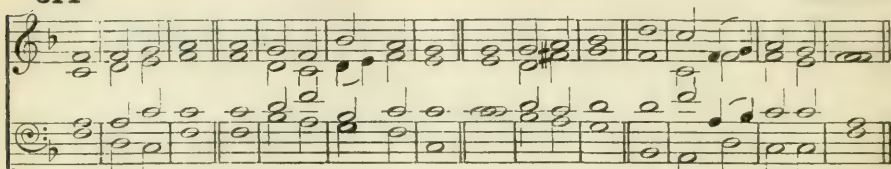
313

LANGDON.



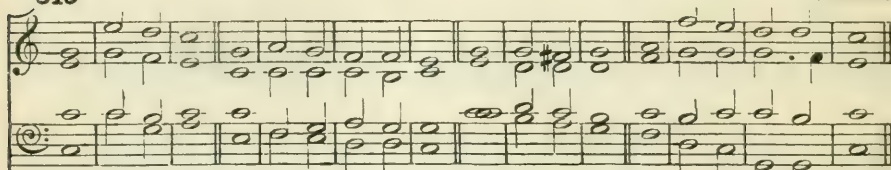
314

LANGDON.



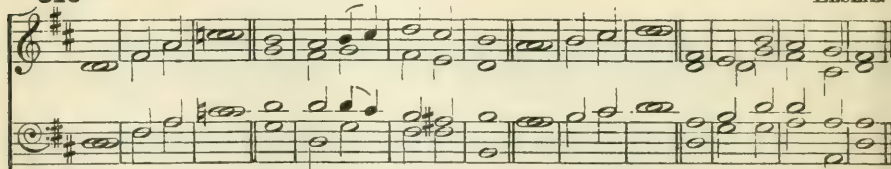
315

LAWES.



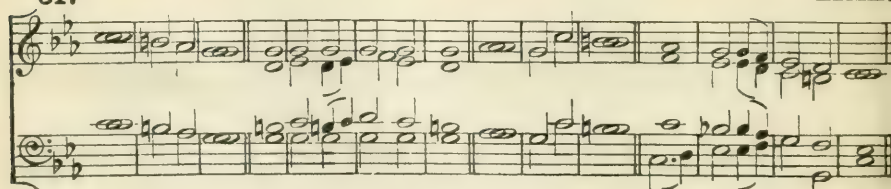
316

LESLIE.



317

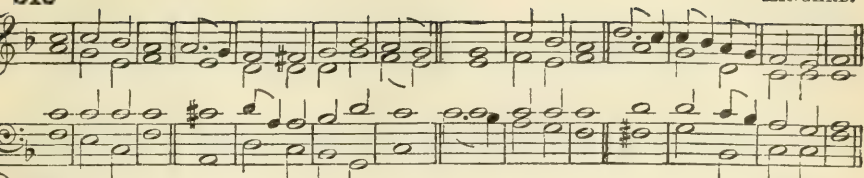
LESLIE.





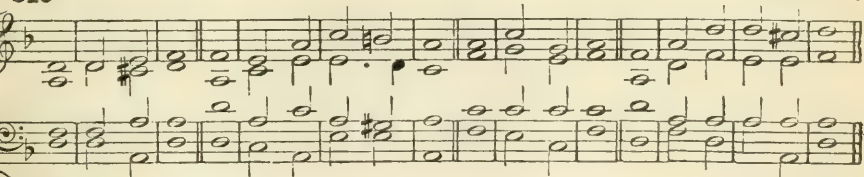
318

LINGARD.



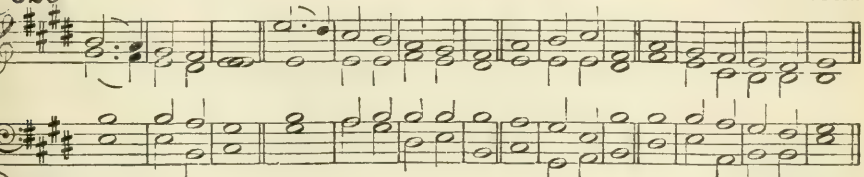
319

MORLEY.



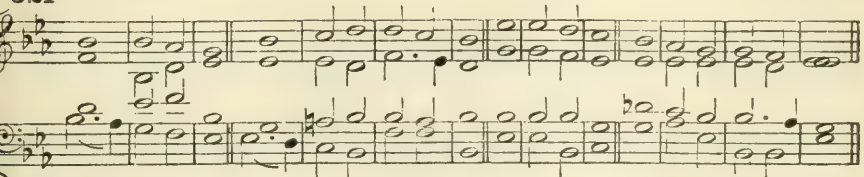
320

MORNINGTON.



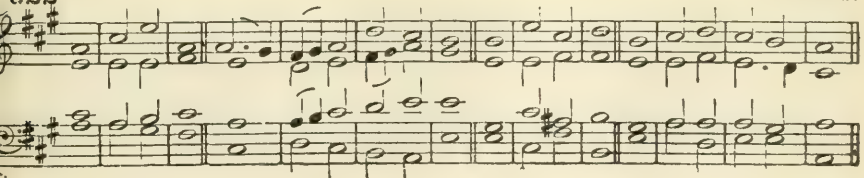
321

MORNINGTON.



322

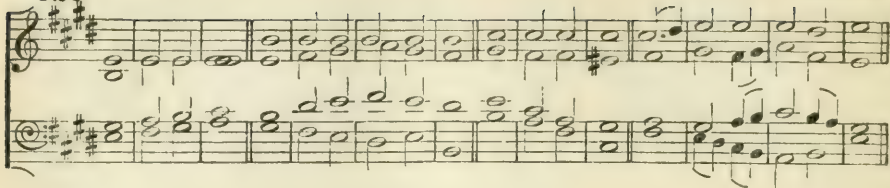
NORRIS.





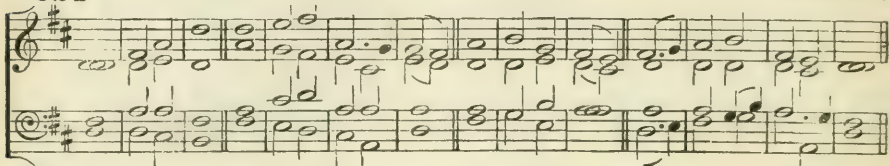
323

PEARSON.



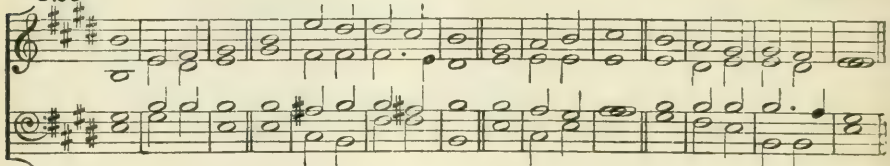
324

RANDALL.



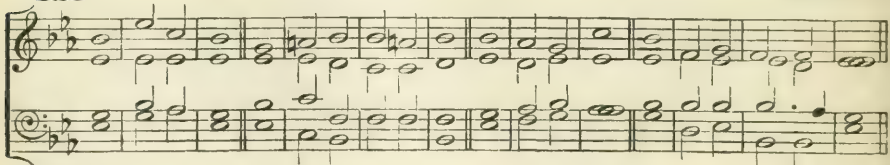
325

RANDALL.



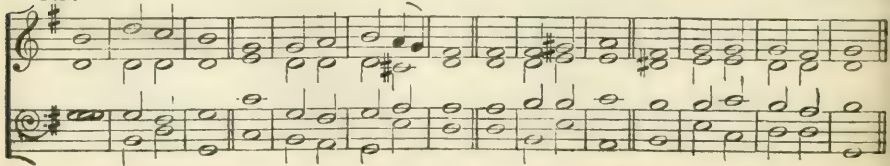
326

ROBINSON.



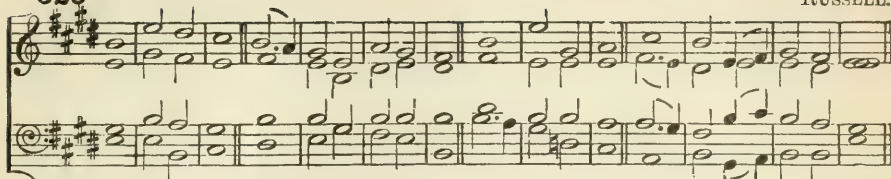
327

ROGERS.



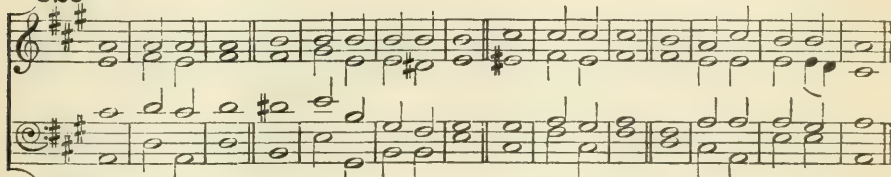
328

RUSSELL.



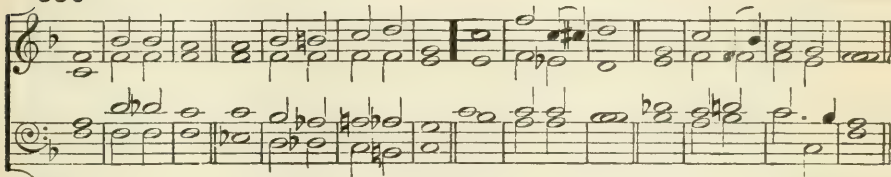
329

SMITH.



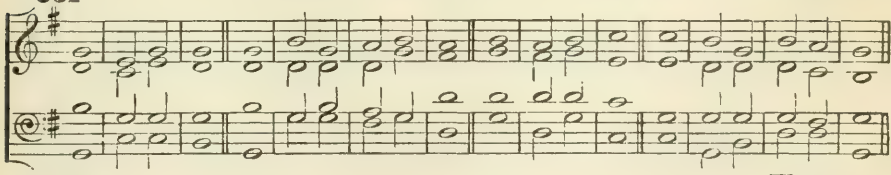
330

SPOHR.



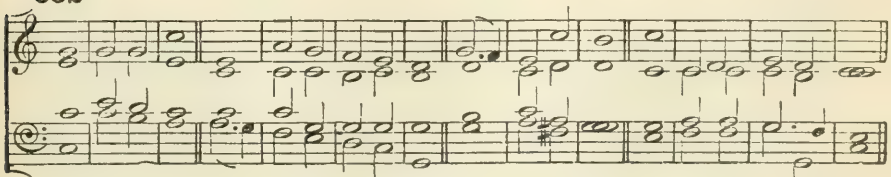
331

WARREN.



332

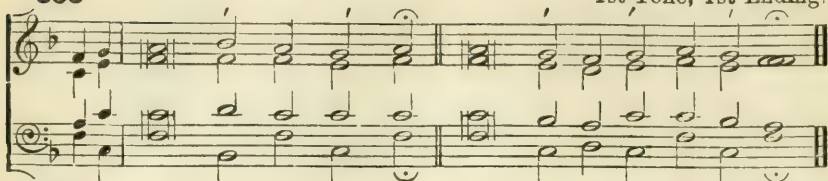
WOODWARD.



# Gregorian Tones. (To be sung in unison.)

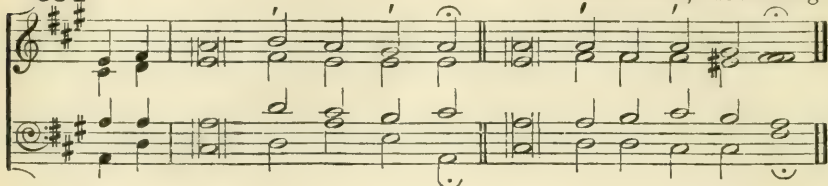
333

1st Tone, 1st Ending.



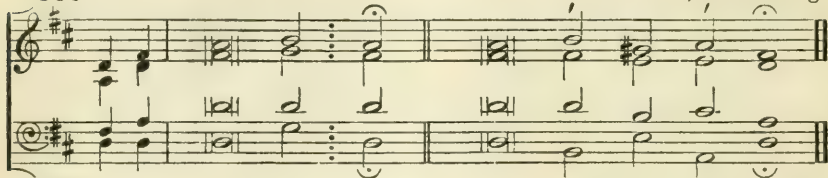
334

3rd Tone, 1st Ending.



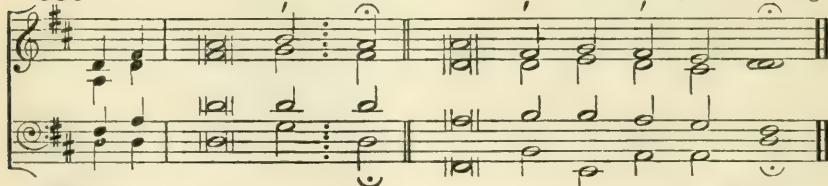
335

5th Tone, 1st Ending.



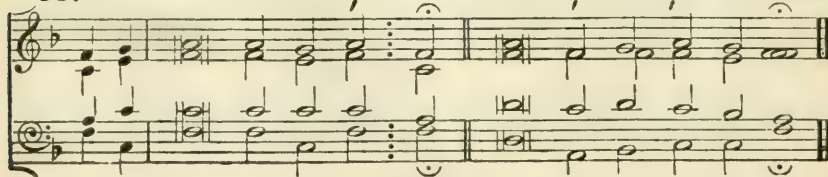
336

5th Tone, 2nd Ending.



337

6th Tone



338

7th Tone, 1st Ending.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in 4/4 time and consists of two measures. The first measure shows the treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note D5. The bass staff has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, followed by a half note D3. The second measure shows the treble staff with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5, followed by a half note A5. The bass staff has a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3, followed by a half note A3. The score is labeled 'The Rose Tree' and 'L. 100, 1st Edition'.

339

7th Tone, 3rd Ending.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with a walking bass pattern. The melody is simple and catchy, with a clear refrain. The score is presented in a single system with a repeat sign at the end.

340

8th Tone, 1st Ending.

[illegible]

341

8th Tone, 2nd Ending.

A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, both with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of several measures, including a repeat sign and a double bar line. The notes are primarily eighth and sixteenth notes, with some rests. The overall style is simple and folk-like.

342

Tonus Peregrinus.

A musical score for the song "The Rose Tree". The score is written for two staves, Treble and Bass clef. The key signature is one flat (B-flat). The melody is primarily in the Treble staff, with the Bass staff providing a harmonic accompaniment. The music is in common time (C). The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the second system. The lyrics "The Rose Tree" are written below the Bass staff.

343

## Amerton. S.M.

W. HAYNES.

Organist of the Priory Church. Malvern.

Sol - diers of Christ a - rise, And put your ar - mour on,

Strong in the strength which God sup - plies, Thro' His e - ter - nal Son.

344

## Annil. S.M.

J. W. LAWSON.

Organist of St. Mary Redcliffe, Bristol.

To God the on - ly wise, Our Sa - viour and our King,

Let all the saints be - low the skies Their hum - ble prais - es bring.



345

## Cheltenham.

S.M.

A. E. DYER, Mus. Bac., Oxon.

A - wake . . and sing the song Of Mo - ses and the Lamb;

Wake ev' - ry heart and ev' - ry tongue, To praise the Sa - viour's Name.

346

## Christchurch.

S.M.

S. WESLEY.

From the "Psalmist," by permission.

My soul re - peat His praise, Whose mer - cies are so great.

Whose an - ger is so slow to rise, So rea - dy to a - bate.



347

## Colmworth. S.M.

Rev. T. R. MATTHEWS.

Your harps, ye trem-bling saints, Down from the wil-lows take,  
Loud to the praise of love di-vine Bid ev'-ry string a-wake.

348

## Erith. S.M.

A. STONE.

Grace, 'tis a charm-ing sound, Har-mo-nious to the ear;  
Heaven with the e-cho shall re-sound, And all the earth shall hear.

Stand up and bless the Lord, Ye peo - ple of His choice ;

Stand up and bless the Lord your God, With heart and soul and voice

How wel - come was the call, How sweet the fes - tal lay,

When Je - sus deign'd in Ca - na's hall, To bless the mar - riage day !

Sweet is Thy mer - cy, Lord, Be - fore Thy mer - cy seat;

My soul a - dor - ing, pleads Thy Word, And owns Thy mer - cy sweet.

God from on high hath heard, Let sighs and sor - rows cease;

Lo! from the op' - ning heav'n de-scends To man the pro-mised peace.

353

## St. Luke. S.M.

T HEWLETT.

Blest are the pure in heart, For they shall see our God;

The secret of the Lord is theirs, Their soul is Christ's abode.

354

## St. Paul's College. S.M.

G. LOMAS.

Far from my heavenly home, Far from my Father's breast,

Fainting I cry, blest Spirit come. And lead me to my rest.

355

## Sorrel Hill. S.M.

H. J. E. HOLMES.

Come to the house of prayer, O thou af - flict - ed, come;

The God of peace shall meet thee there, He makes that house His home.

356

## Woolwich. S.M.

C. E. KETTLE.

Come, Lord, and tar - ry not, Bring the long - looked - for day;

O why these years of wait - ing here, These a - ges of de - lay?

357

## Allhallows. C.M.

Attributed to S. WEBBE.

Musical score for 'Allhallows' in C major, common time. The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are: 'Lift up to God the voice of praise, Whose breath our souls in - spired;'.

Lift up to God the voice of praise, Whose breath our souls in - spired;

Continuation of the musical score for 'Allhallows'. The second system continues the melody and accompaniment. The lyrics are: 'Loud and more loud the an - them raise, With grate - ful ar - dour fired.'.

Loud and more loud the an - them raise, With grate - ful ar - dour fired.

358

## Aubrey. C.M.

C. J. VINCENT, Jun.

Musical score for 'Aubrey' in C major, common time. The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are: 'To our Redeem - er's glo - rious Name A - wake the sa - cred song:'.

To our Redeem - er's glo - rious Name A - wake the sa - cred song:

Continuation of the musical score for 'Aubrey'. The second system continues the melody and accompaniment. The lyrics are: 'O may His love - im - mor - tal flame - Tune ev' - ry heart and tongue.'.

O may His love - im - mor - tal flame - Tune ev' - ry heart and tongue.



359

## Caterham. O.M.

ARTHUR COTTMAN.

O God, our help in a - ges past, Our hope for years to come,

Our shel - ter from the stor - my blast, And our e - ter - nal home.

360

## Dalehurst. O.M.

ARTHUR COTTMAN.

O Je - sus Christ, if aught there be That more than all be - side,

In e - ver pain - ful me - mo - ry Must in my heart a - bide.

361

**Eagley.** C.M.

J. WALCH.

Come, Ho - ly Spi - rit, heaven - ly Dove, With all Thy quick'-ning powers;

Kin - dle a flame of sa - red love In these cold hearts of ours.

362

**Ebersley.** C.M.

ARTHUR COTTMAN.

How bright these glo - rious Spi - rits shine! Whence all their bright ar - ray?

How came they to the bliss - ful seats Of ev - er - last - ing day?

To Thee, O Lord, with glowing light My thank-ful voice I'll raise ;

Thy might-y power to ce - le - brate, Thy Ho - ly Name to praise.

Shine on our souls. E - - ter - nal God, With rays of beau - ty shine :

O let Thy fa - vour crown our days, And all their round be Thine.

365

## Galilee. C.M.

A. STONE.

Who walks the waves in won-drous guise, By Na-ture's laws un - stayed?

'Tis I, a well-known voice re-plies, 'Tis I; be not a - fraid!

366

## Holy Cross. C.M.

To ce - le - brate Thy praise O Lord, I will my heart pre - pare,

And to the list' - ning world Thy works, Thy won-drous works de - clare.

## Holy Trinity. C.M.

J. BARNBY.

By permission of Messrs. Novello, Ewer &amp; Co.

As now the sun's de - clin - ing rays, At ev - en - tide de - scend;

So life's brief day is sink - ing down To its ap - point - ed end.

## Faith, C.M.

A. E. TOZER.

How sweet the Name of Je - sus sounds In a be - liev - er's ear!

It soothes his sor - rows, heals his wounds, And drives a - way his fear.

369

**Kendal. C.M.**

ARTHUR COTTMAN.

There is a green hill far a-way, With-out a ci - ty wall,

Where the dear Lord was cru - ci - fied, Who died to save us all.

370

**Kensington. C.M.**

W. R. BRAINE.

O Thou, from Whom all good-ness flows, I lift my heart to Thee;

In all my sor-rows, con - flicts, woes, Dear Lord, re - mem - ber me.



371

## Lyndhurst. C.M.

F. C. MAKER.

Calm me, O God, and keep me calm, While these hot breezes blow,

Be like the night-dew's cooling balm, Up on earth's verd' brow.

372

## Merton. C.M.

JAMES P. JEWSON.

O Thou from Whom all goodness flows, I lift my heart to Thee;

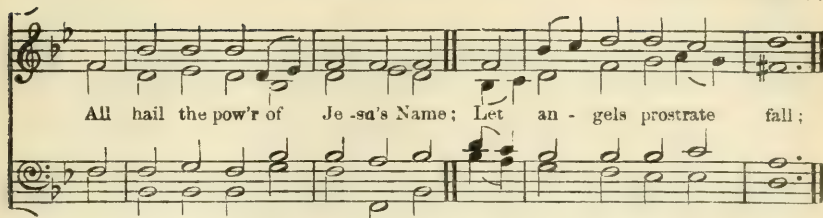
*pp and Slower.*

In all my sorrows, conflicts, woes, Good Lord, remember me.

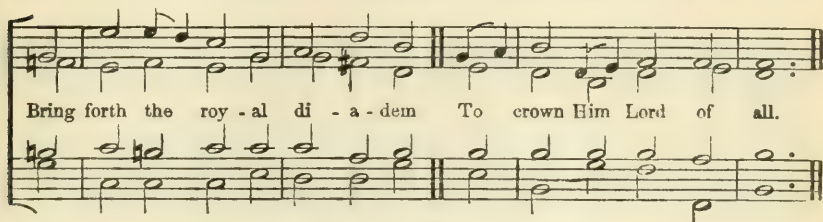
373

✓ **Marfield. C.M.**

ARTHUR COTTMAN.



All hail the pow'r of Je - su's Name; Let an - gels prostrate fall;

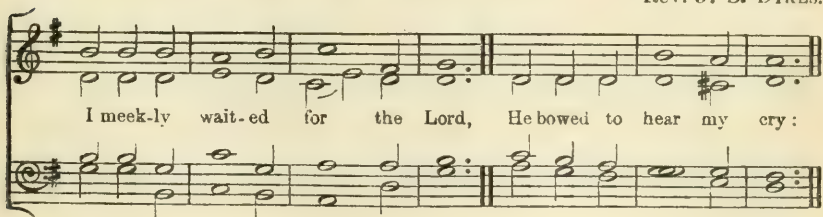


Bring forth the roy - al di - a - dem To crown Him Lord of all.

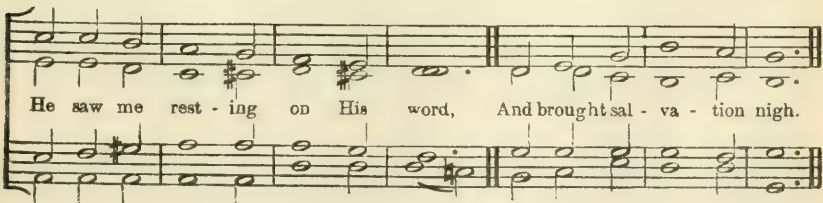
374

**St. Agnes. C.M.**

Rev. J. B. DYKES.



I meek-ly wait-ed for the Lord, He bowed to hear my cry:



He saw me rest - ing on His word, And brought sal - va - tion nigh.

375

**St. Fulbert. C.M.**

Dr. GAUNTLETT.

Je - ru - sa - lem, my hap - py home, Name ev - er dear to me,

When shall my la - bours have an end, Thy joys when shall I see?

376

**St. Marguerite. C.M.**

Rev. E. C. WALKER.

There is a land of pure de - light, Where saints im - mor - tal reign,

In - fi - nite day ex - cludes the night, And plea - sures ba - nish pain.

377

## St. Saviour. O.M.

F. G. BAKER.

Organist of St. Saviour's, Shanklin, Isle of Wight.

Hark, the glad sound, the Sa - viour comes. The Sa - viour pro-mised long!

Let ev' - ry heart pre - pare a throne, And ev' - ry voice a song.

378

## Tudor. C.M.

J. P. JEWSON

Come, let us join our friends a - bove, Who have obtained the prize,

And on the ea - gle wings of love To joys ce - les - tial rise.

My God, how won-der - ful Thou art! Thy ma - jes - ty how bright!

How beau - ti - ful Thy mer - cy - seat, In depths of burn - ing light!

When fair - est Eve in E - den rose From sleeping A - dam's side,

Thou ledd'st her, Lord, Thy pre-cious gift, To A - dam for a Bride



381

## Angelus. L.M.

J. SCHEFFLER.

At ev-en when the sun was set, The sick, O Lord, a-round Thee lay :

O with what di-vers pains they met! O with what joy they went a-way!

382

## Antwerp. L.M.

W. SMALLWOOD.

Glo-ry to Thee, my God, this night, For all the bless-ings of the light

Keep me, O keep me, King of Kings, Un-der Thine own Al-migh-ty wings.



J. SHAW.

O come and mourn with me a-while; O come ye to the Sa-viour's side;

*Unison.*

O come, to-ge-ther let us mourn, Je-sus, our Lord is cru-ci-fied.

*Organ.*

Rev. F. R. STATHAM.

By permission of Messrs. Novello, Ewer &amp; Co.

O heav'nly Fa-ther, cleanse our lips, And loos-en each sin-fet-ter'd tongue,

That all Thy won-ders of this day, May by Thy Church be fit-ly sung.

385

## Elstow. L.M.

W. HAYNES, adapted from Mendelssohn.

O God, on Whom my hopes re - ly, . In Thee I trust, to Thee I cry;

Keep me from sin and dan - ger free, And guide my foot - steps home to Thee.

386

## Goodmanham. L.M.

Rev. Wm. Blow.

God of my life, to Thee, I call, Af - flict - ed at Thy feet I fall;

When the great wa - ter - floods pre - vail, Leave not my trembling heart to fail.

387

## Hampstead. L.M.

W. SMALLWOOD.

Sweet is the work, my God, my King, To praise Thy name, give thanks and sing ;

To show Thy love by morn - ing light, And talk of all Thy truth at night.

388

## Jam Lucis. L.M.

New every morning is the love, Our waking and up - ris - ing prove ;

Thro' sleep and darkness safe - ly brought. Restored to life and pow'r and thought.

389

# Leamington L.M.

A. R. GAUL, Mus. Bac., Cantab.

Pour out Thy Spi - rit from on high : Lord, Thine as - sem - bled peo - ple bless;

2 Tenors.

Gra - ces and gifts to each sup - ply, And clothe Thy priests with righteous - ness.

2 Altos.

390

# Leeds. L.M.

JAMES SHAW.

Ride on, ride on in Ma - jes - ty : Hark, all the tribes Ho - san - na cry ;

O Sa - viour meek pur - sue Thy road, With palms and scatter'd garments strow'd.

391

**Lux Vita. L.M.**

J. TILLEARD.

By permission of Messrs. Novello, Ewer &amp; Co.

O Light of life, O Sa-viour dear, Be - fore we sleep bow down 'Thine ear.

Thro' dark and day, o'er land and sea, We have no o - ther hope but Thee.

392

**Malta. L.M.**

How blest the righteous when he dies, When sinks a wea-ry soul to rest.

How mildly beam the clos-ing eyes, How gent-ly heaves th'ex - pir-ing breast!



393

## Ombersley. L.M.

W. H. GLADSTONE.

By permission of Messrs. Novello, Ewer &amp; Co.

Je-sus shall reign wher-e'er the sun Doth his suc-ces-sive jour-neys run:

His Kingdom stretch from shore to shore, Till moons shall wax and wane no more.

394

## Roker. L.M.

C. J. VINCENT, Jun.

Ride on, ride on in Ma-jes-ty' Hark! all the tribes Ho-san-na cry;

O Sa-viour meek, pur-sue Thy road, With palms and scatter'd gar-ments strow'd.



Ride on, ride on in Ma-jes-ty! Hark! all the tribes Ho-sanna cry;

O Sa-viour meek, pur-sue Thy road With palms and scat-ter'd garments strowed.

Be-fore Je-ho-vah's aw-ful Throne Ye na-tions bow with sa-cred joy;

Know that the Lord is God a-lone, He can cre-ate, and He de-stroy

397

## St. Polycarp. L.M.

Thus far my God hath led me on, And made His truth and mer - cy known,

My hopes and fears al - ter-nate rise, And comforts min - gle with my sighs.

398

## St Sepulchre. L.M.

GEO. COOPER.

When at Thy foot-stool, Lord, I bend, And plead with Thee for mer - cy there.

Think of the sin-ners' dy - ing Friend, And for His sake re - ceive my prayer.

Sun of my soul, Thou Sa-viour dear, It is not night if Thou be near;

O may no earth-born cloud a-rise, To hide Thee from Thy ser-vant's eyes.

O ren-der thanks to God a-bove, The Foun-tain of e-ter-nal love,

Whose mer-cy firm through a-ges past Hath stood, and shall for e-ver last.

401

## Staincliffe, L.M.

R. W. DIXON, J.P.

How sweet - ly flow'd the gospel's sound From lips of gen-tle - ness and grace;

When list'-ning thousands ga-thered round, And joy and reverence fill'd the place.

402

## Waltham. L.M.

J. B. CALKIN.

By permission of Messrs. Novello, Ewer &amp; Co.

Up - lift the ban-ner! Let it float Sky-ward and sea-ward, high and wide

The sun shall light its shi - ning folds, The Cross, on which the Sa - viour died.

H. BAKER.

Sun of my soul, Thou Sa-viour dear, It is not night if Thou be near ;

O may no earth-born cloud a - rise, To hide Thee from Thy ser - vant's eyes.

A. E. TOZER.

At ev - en, ere the sun was set, The sick, O Lord, a - round Thee lay.

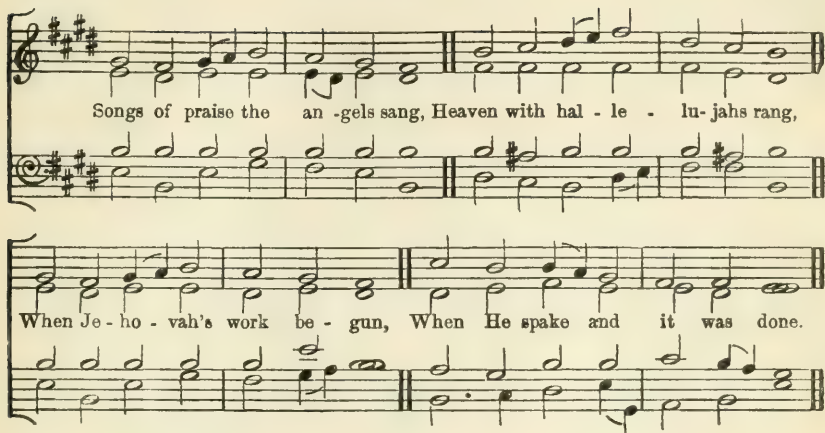
O in what di - vers pains they met, O with what joy they went a - way !



405

**Allerton.** 7.7.7.7.

Rev. H. A. CROSBIE.

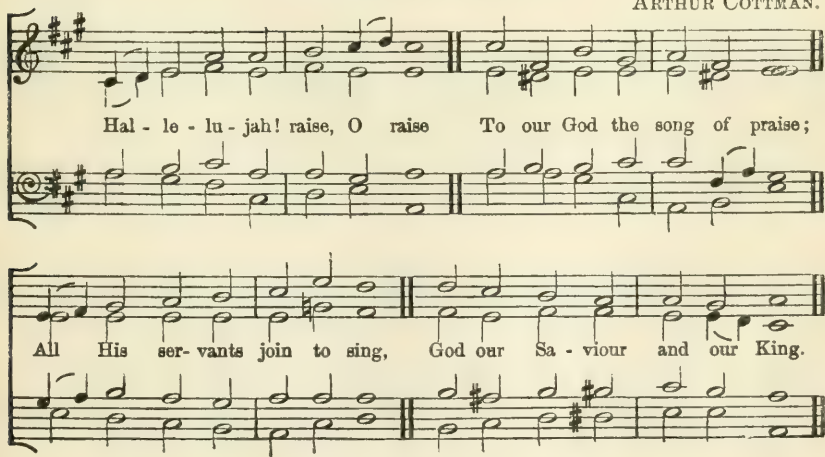


Songs of praise the an-gels sang, Heaven with hal-le-lu-jahs rang,  
When Je-ho-vah's work be-gun, When He spake and it was done.

406

**Barnet.** 7.7.7.7.

ARTHUR COTTMAN.



Hal-le-lu-jah! raise, O raise To our God the song of praise;  
All His ser-vants join to sing, God our Sa-viour and our King.



407

**Bayford. 7.7.7.7.**

ARTHUR H. BROWN.

When our heads are bow'd with woe, When our bit - ter tears o'er-flow,

When we mourn the lost, the dear, Je - sus, Son of Ma - ry, hear,

408

**Blencowe. 7.7.7.7.**

W. SMALLWOOD.

For Thy mer - cy and Thy grace, Con-stant thro' an - o - ther year,

Hear our song of thank - ful - ness, Je - sus, our Re - deem - er, hear,

409

**Christus. 7.7.7.7.**

Rev. W. BLOW.

Hark! my soul, it is the Lord, 'Tis thy Sa-viour, hear His word;

Je - sus speaks, and speaks to thee, "Say, poor sin - ner, lov'st thou Me?"

410

**Elijah. 7.7.7.7.**

FROM MENDELSSOHN.

Sin - ful, sigh - ing to be blest, Bound, and long - ing to be free;

Wea - ry, wait - ing for my rest, "God, be mer - ci - ful to me."

411

**Ellingham. 7.7.7.7.**

Rev. S. N. GODFREY.

Son of God, Thy bless-ing grant; Still sup-ply my ev'-ry want.

Tree of Life, Thine in-fluence shed, From Thy ful-ness I am fed.

412

**Festus. 7.7.7.7.**German Chorale.  
Original rhythm.

Oft in dan-ger, oft in woe, On-ward, Christians, on-ward go:

Bear the toil, main-tain the strife, Strengthen'd with the Bread of Life.

413

**Majesty.** 7.7.7.7

Praise to God, im - mor - tal praise, For the love that crowns our days;

The musical score for 'Majesty' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 7.7.7.7. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Praise to God, im - mor - tal praise, For the love that crowns our days;'. The score ends with a double bar line.

Boun-teous source of ev' - ry joy! Let Thy praise our tongues em - ploy.

The musical score for 'Majesty' continues on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 7.7.7.7. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Boun-teous source of ev' - ry joy! Let Thy praise our tongues em - ploy.'. The score ends with a double bar line.

414

**St. Austell.** 7.7.7.7.

ARTHUR H. BROWN.

Source of light and life di - vine, Thou didst cause the light to shine;

The musical score for 'St. Austell' is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 7.7.7.7. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Source of light and life di - vine, Thou didst cause the light to shine;'. The score ends with a double bar line.

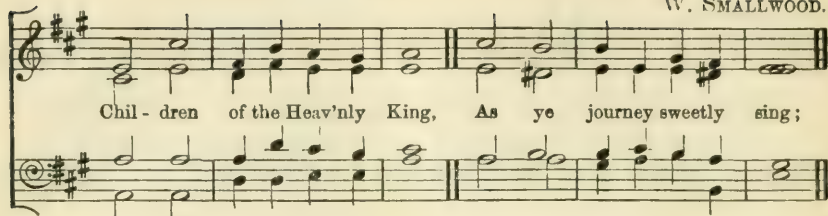
Thou didst bring Thy sun-beams forth O'er Thy new cre - a - ted earth.

The musical score for 'St. Austell' continues on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 7.7.7.7. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Thou didst bring Thy sun-beams forth O'er Thy new cre - a - ted earth.'. The score ends with a double bar line.

415

## St. Bees. 7.7.7.7.

W. SMALLWOOD.

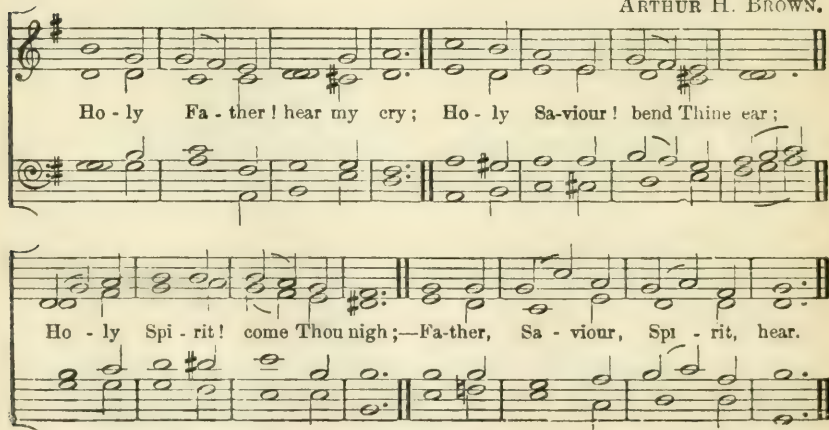


Chil - dren of the Heav'nly King, As ye journey sweetly sing;  
Sing your Sa - viour's wor - thy praise, Glo - rious in His works and ways.

416

## St. Columb. 7.7.7.7.

ARTHUR H. BROWN.



Ho - ly Fa - ther! hear my cry; Ho - ly Sa - viour! bend Thine ear;  
Ho - ly Spi - rit! come Thou nigh;—Fa - ther, Sa - viour, Spi - rit, hear.

417

## University College. 7.7.7.7.

Dr. GAUNTLETT.

Palms of glo - ry, rai - ment bright, Crowns that nev - er fade a - way,

Gird and deck the saints in light; Priests, and Kings and conquerors they.

418

## Wickham, 7.7.7.7.

E. S. WEST.

Fa - ther of e - ter - nal grace, Glo - ri - fy Thy - self in me,

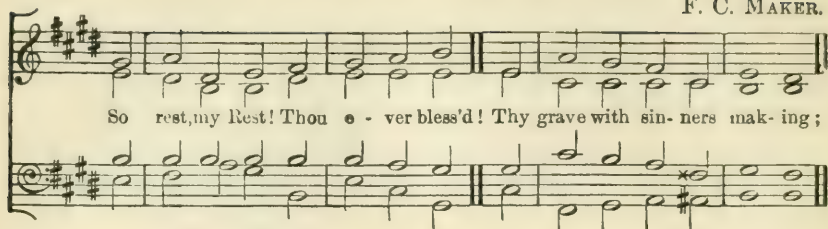
Meek - ly beam - ing in my face, May the world Thine im - age see.



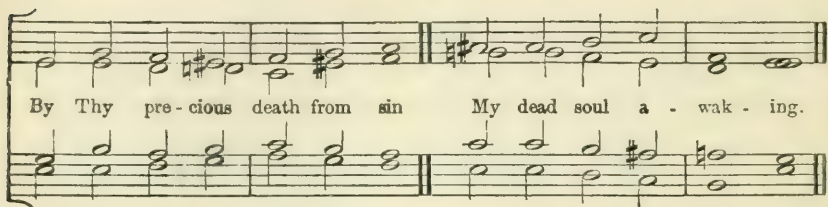
419

## Requiem. 4.4.7.7.6.

F. C. MAKER.



So rest, my Rest! Thou o - ver bless'd! Thy grave with sin - ners mak - ing;



By Thy pre - cious death from sin My dead soul a - wak - ing.

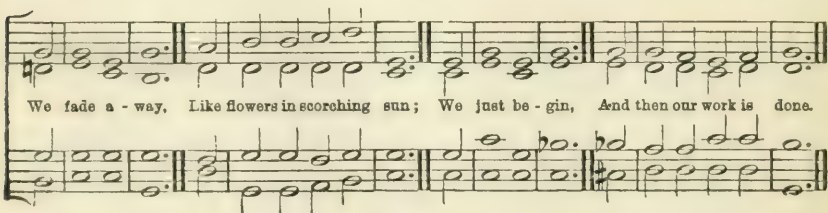
420

## Auckland. 4.6.4.6.4.6.4.6.

F. C. MAKER.



Shew pi - ty, Lord, For we are ve - ry frail, We fade a - way, And heart and flesh must fail.



We fade a - way, Like flowers in scorching sun; We just be - gin, And then our work is done.

421

## Eton. 4.6.4.6.4.6.4.6.

J. BARNBY.

By permission of Messrs. Novello, Ewer &amp; Co.

Sleep thy last sleep, Free from care and sor-row; Rest, where none weep, Till th'e-ternal mor-row;

Tho' dark waves roll O'er the si-lent riv-er, Thy fainting soul Je-sus can de-liv-er.

422

## Salvator amicus. 5.4.5.4.5.4.5.4.

C. E. KETTLE.

Rest of the wea-ry, Joy of the sad, Hope of the drea-ry, Light of the glad;

Home of the stran-ger, Strength to the end, Re-fuge from dan-ger, Sa-viour and Friend!

Evening and morn-ing, Sun-set and dawn-ing, Wealth, peace and glad-ness,

Comfort in sad-ness; These are Thy works, all the glo-ry be Thine:

Times without num-ber A-wake or in slum-ber, Thine eye ob-serves us, From

dan-ger pre-serves us, Caus-ing Thy mer-cy up-on us to shine.

424

## St. Louise, 5.5.5.5.6.5.6.5.

FRANK SPINNEY.

Breast the wave, Christian, When it is strongest; Watch for day, Chris-tian, When night is long-est;

On-ward, and onward still Be thine en-dea-vour; The rest that re-main-eth Will be for e-ver.

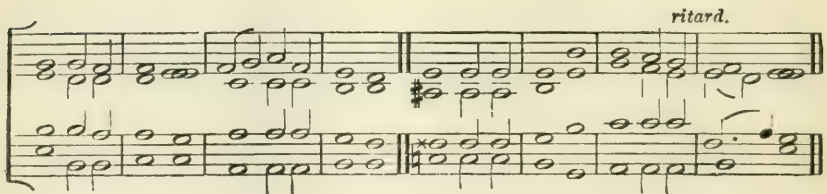
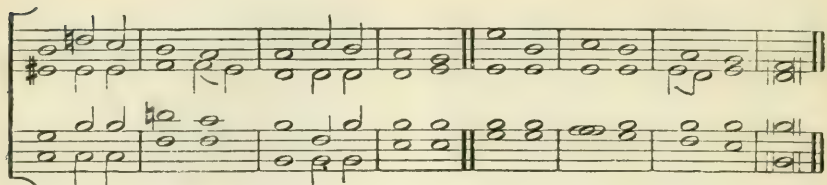
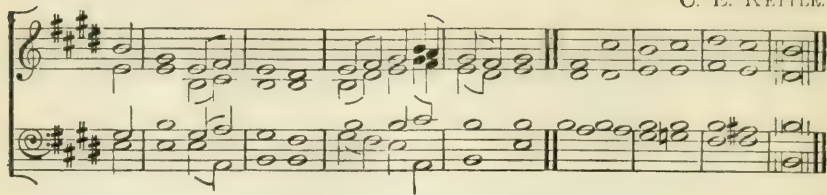
425

## Introit, 5.5.7.5.5.7.7.

SEYMOUR SMITH.

O most merci-ful, O most bountiful, God the Father Al-migh-ty; By the Redeemer's

sweet in-ter-ces-sion, Hear us, help us, when we cry, Hear us, help us, when we cry.



We praise, we bless Thee, Lord, we confess Thee,  
Uncreated God and King;  
Let all creation bring adoration,  
Earth and heaven Thy praises sing.  
Father Eternal, all shall adore Thee,  
Lord God Almighty, all shall implore Thee.



427

**Tempest.** 6.4.6.4.6.4.6.4.

F. HUXTABLE

Fierce was the wild billow, Dark was the night; Oars la-bour'd hea-vi-ly, Foam glimmer'd white;

Ma-ri-ners trem-bled, Pe-ri was nigh: Then said the God of Gods, "Peace, It is I."

428

**Propior Deo.** 6.4.6.4.6.6.4.

ARTHUR SULLIVAN.

By permission of Messrs. Novello, Ewer &amp; Co.

Near-er my God to Thee, Near-er to Thee, E'en tho' it be across, That rai-seth me,

Still all my song shall be, Near-er my God to Thee, Near-er to Thee, . Near-er to Thee.



429

## Ebury. 6.4.6.4.6.6.4.

ORLANDO SLADDEN.

There is a hap-py land, Far, far a - way, Where saints in glo - ry stand, Bright, bright as day;

Oh, how they sweetly sing, "Worthy is Christ our King," Loud let His praises ring, Praise, praise for aye.

430

## Sursum Corda. 6.4.6.4.10.10.

GEORGE LOMAS.

I lift my heart to Thee, Sa - viour di - vine, For Thou art all to me And I am Thine;

Is there on earth a clos-er bond than this, That "My be-lov-ed's mine, and I am His?"

431

## St. Oswald. 6.4.6.6.

T. HEWLETT.

The sun is sink - ing fast, The day - light dies ;  
Let love a - rise, and pay Her eve - ning sa - cri - fice.

432

## St. Dominic. 6.5.6.5.

W. A. BLAKELEY.

O let him whose sor - row No re - lief can find,  
Trust in God, and bor - row Ease for heart and mind.

433

## St. Leonard, 6.5.6.5

F. SPINNEY

Now the day is o - ver, Night is draw - ing nigh,

Sha - dows of the eve - ning Steal a - cross the sky.

434

## Par noctis, 6.5.6.5.6.5.

C. E. KETTLE

We close the wea-ry eye, Saviour, e- ver near; We lift our soul on high,

Thro' the darkness deary; Be Thou our light, we cry, Saviour, e - ver dear.

## St. Anthony. 6.5.6.5.6.5.6.5.

H. A. PROTHERO.

Chris - tian, dost thou see them On the ho - ly ground,

The first system of music is in G major (one sharp) and 6/8 time. It consists of a treble and bass staff. The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the notes.

How the troops of Mid - ian Prowl and prowl a - round?

The second system continues the melody and accompaniment. It features a key signature change to A major (two sharps) in the final measure, indicated by two sharp signs at the end of the staff.

Chris - tian, up and smite them, Count - ing gain but loss;

The third system continues the melody and accompaniment in A major. The lyrics are written below the notes.

Smite them by the me - rit, . . . Of the Ho - ly Cross.

The fourth system concludes the piece. It features a key signature change back to G major (one sharp) in the final measure, indicated by one sharp sign at the end of the staff. The lyrics are written below the notes.

Je - su, meek and gen - tle, Son of God most high,

The first system of the hymn is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is primarily in the right hand, with chords in the left hand. The lyrics are written below the notes.

Pi - ty - ing, lov - ing Sa - viour, Hear Thy chil - dren's cry ;

The second system continues the melody and accompaniment. It features a melodic line in the right hand and supporting chords in the left hand. The lyrics are aligned with the notes.

Par - don our of - fen - ces, Loose our cap - tive chains,

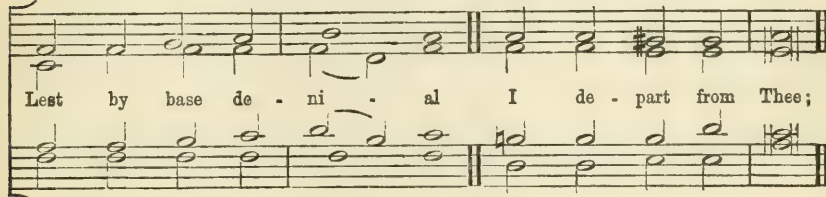
The third system continues the musical setting. The melody and accompaniment are consistent with the previous systems. The lyrics are written below the notes.

Break down ev - ry i - dol Which our soul de - tains.

The fourth and final system of the hymn on this page. It concludes with a final cadence. The lyrics are written below the notes.



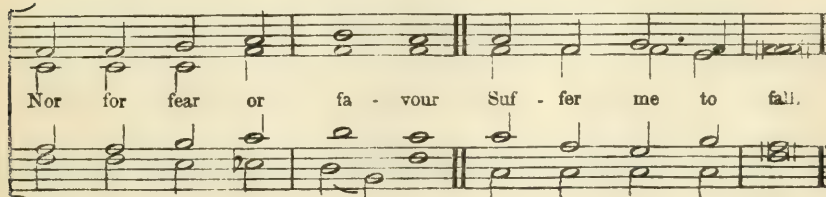
In the hour of tri - al, Je - su, pray for me;



Lest by base de - ni - al I de - part from Thee;



When Thou seest me wa - ver, With a look re - call,



Nor for fear or fa - vour Suf - fer me to fall.



Sa - viour, bless - ed Sa - viour, Lis - ten whilst we sing,

The first system of musical notation for 'Vespers'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

Hearts and voi - ces rais - ing Prais - es to our King;

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the top staff.

All we have we of - fer; All we hope to be,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the top staff.

Bo - dy, soul and spi - rit, All we yield to Thee.

The fourth system of musical notation. It concludes the piece with the final melody and accompaniment. The lyrics are written below the top staff.

## St. Gertrude, 6.5.6.5.6.5.6.5.6.5.6.5.

ARTHUR SULLIVAN.

By permission of Messrs. Novello, Ewer &amp; Co.

Forward be our watch - word, Steps and voices joined; Seek the things be-fore us,

Not a look be - hind; Burns the fie - ry pil - lar At our ar-my's head;

Who shall dream of shrink-ing, By our captain led? Forward thro' the de - sert,

Thro' the toil and fight: Canaan lies be - fore us, Si - on beams with light.  
fight; Canaan lies be - fore us,

440

## Benediction, 6.6.4.6.6.6.4.

W. F. HURNDALL.

Father of love and power, Guard Thou our evening hour, Shield with Thy might. For all Thy

care this day, Our grateful thanks we pay; And to our Father pray, Bless us to - night.

441

## Pentecost. 6.6.4.6.6.6.4.

GEORGE LOMAS.

Come, Ho - ly Ghost, in love, Shed on us from a - bove Thine own bright ray; Di -

-vine - ly good Thou art; Thy sacred gifts im - part To gladden each sad heart: O come to - day.

442

## Weston. 6.6.4.6.6.4.

ARTHUR E. DYER

My faith looks up to Thee, Thou Lamb of Cal-vary, Sa-viour di-vine; Now hear me

while I pray, Take all my guilt a-way; O let me from this day Be whol-ly Thine.

443

## St. Denys. 6.6.6.6.

FRANK SPINNEY.

We love the place, O God, Where-in Thine hon-our dwells;

The joy of Thine a-bode, All earth-ly joy ex-cels.

444

## St. Dunstan, 6.6.6.6.

Rev. Dr. HAYNE.

Je - ru - sa - lem on high My song and ci - ty is;

My home when - e'er I die, The cen - tre of my bliss.

445

## Kemerton, 6.6.6.6.

SPOHR.

Lord, Thy word a - bid - eth, And our foot - steps guid - eth;

Who its truth be - liev - eth, Light and joy re - ceiv - eth.

A - bide in Him, a - bide . . In Christ the cru - ci - fied; . .

The first system of musical notation for the hymn 'Oasis'. It consists of a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

He liv - eth and was dead, Him An - gel Hosts a - dore; . .

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

He is cre - a - tion's Head, A - live for e - ver - more. . .

The third system of musical notation, concluding the hymn. It continues the melody and accompaniment. The lyrics are written below the staves.



When morn-ing gilds the skies, My heart a-wak-ing cries,

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music is in 6/8 time. The lyrics are written below the staves, with hyphens indicating syllables spanning across measures.

*f* May Je - sus Christ . . be praised! A - like at work and pray'r

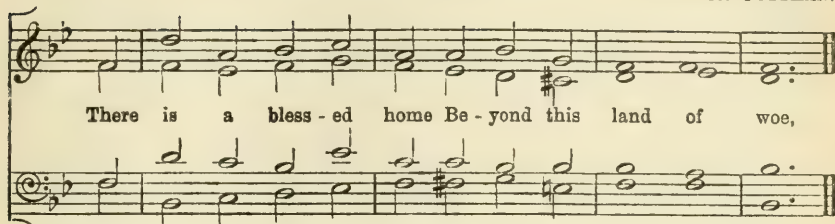
This system contains the next two staves of music. It begins with a forte (*f*) dynamic marking. The lyrics continue below the staves.

To Je - sus I re - pair, . . May Je - sus Christ be praised!

This system contains the next two staves of music. It includes a forte (*f*) dynamic marking. The lyrics continue below the staves.

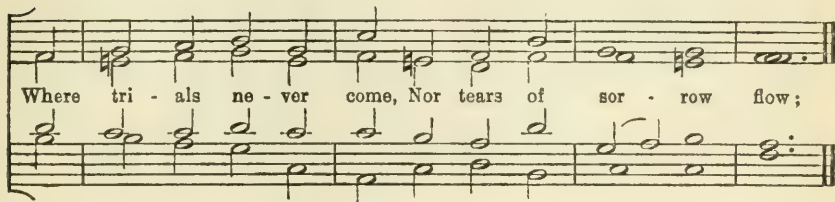
*p* May Je - sus Christ . . be praised!

This system contains the final two staves of music on the page. It begins with a piano (*p*) dynamic marking. The lyrics conclude below the staves.



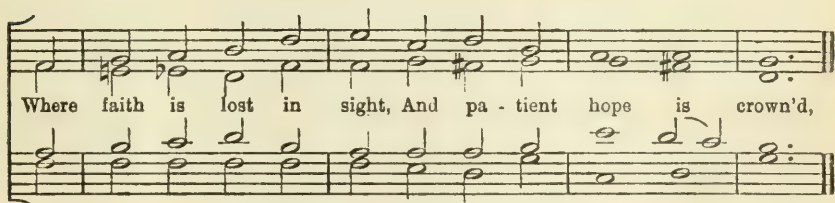
There is a bless - ed home Be - yond this land of woe,

The first system of musical notation for 'St. Jude'. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is composed of eighth and sixteenth notes. The bass staff begins with a bass clef and a common time signature, providing a harmonic accompaniment with chords and single notes. The lyrics 'There is a bless - ed home Be - yond this land of woe,' are written below the treble staff, aligned with the notes.



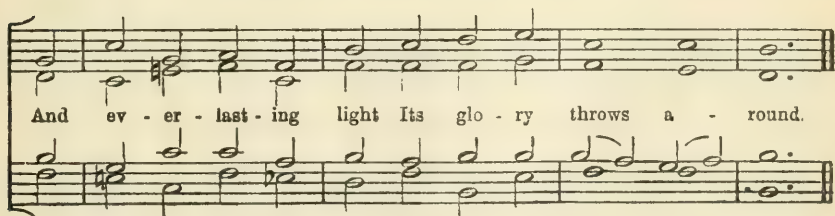
Where tri - als ne - ver come, Nor tears of sor - row flow;

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'Where tri - als ne - ver come, Nor tears of sor - row flow;' are written below the treble staff.



Where faith is lost in sight, And pa - tient hope is crown'd,

The third system of musical notation. The melody and accompaniment continue. The lyrics 'Where faith is lost in sight, And pa - tient hope is crown'd,' are written below the treble staff.



And ev - er - last - ing light Its glo - ry throws a - round.

The fourth system of musical notation, which concludes the piece. The melody and accompaniment continue. The lyrics 'And ev - er - last - ing light Its glo - ry throws a - round.' are written below the treble staff.

## Resignation. 6.6.6.6.6.6.6.

C. E. KETTLE

My Je-sus, as Thou wilt. O may Thy will be mine, In - to Thy hand of

love I would my all re - sign; Thro' sor - row or thro' joy Con -

*pp slower.*

- duct me as Thine own, And help me still to say, My Lord, Thy will be done.

## Christchurch. 6.6.6.6.8.8.

Dr. STEGGALL.

Je - ru - sa - lem on high My song and ci - ty is;

My home when - e'er I die, The cen - tre of my bliss :

O hap - py place ! When shall I be My God, with Thee, To see Thy Face ?

451

Thornfield. 6.6.8.4.

C. J. VINCENT, Jun.

With the sweet word of peace, We bid our bre - thren go ;

Peace, as a ri - ver to in - crease, And cease - less flow.

452

## Verbum Pacis. 6.6.8.4.

GEORGE LOMAS.

With the sweet word of peace, We bid our bre - thren go;

Peace, as a ri - ver to in - crease, And cease - less flow.

453

## Penrhyn. 6.6.6.8.8.

R. C. TRAMPLEASURE.

Join all the glo - rious names Of wis - dom, love, and power,

That e - ver mor - tals knew, That an - gels e - ver bore; All are too

mean to speak His worth, Too mean to set my Sa - vour forth.

This musical system consists of a treble and bass staff in G minor (one flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

454

**Safe Home.** 6.6.6.6.8.8.

F. C. MAKER.

Safe home, safe home in port! Rent cor - dage, shat - ter'd deck,

This musical system continues the melody and accompaniment. The treble staff has a key signature change to G major (one sharp) for the second half. The lyrics are written below the treble staff.

Torn sails, pro - vi - sion short, And on - ly not a wreck:

This musical system continues the melody and accompaniment. The treble staff has a key signature change to G minor (one flat) for the second half. The lyrics are written below the treble staff.

But Oh! the joy up - on the shore, To tell our voy-age per - ils o'er!

This musical system concludes the piece. The treble staff has a key signature change to G major (one sharp) for the second half. The lyrics are written below the treble staff.



455

## St. Godric. 6.6.6.6.8.8.

Rev. J. B. DYKES

Re - joice, the Lord is King: Your Lord and King a - dore;

Mor - tals give thanks and sing, And tri - umph e - ver - more.

Lift up your hearts, lift up your voice; Re - joice, He bids His saints re - joice.

456

## Waberton. 6.6.6.6.8.8.

R. JACKSON.

To Thee our God we fly For mer - cy and for grace,

Oh! hear our low - ly cry, And hide not Thou Thy face.

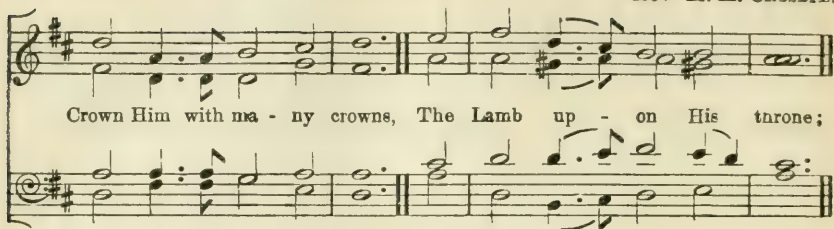
O Lord, stretch forth Thy might-y hand, And guard and bless our Fa - ther - land.

457

Milary. 6.6.8.6.6.8.

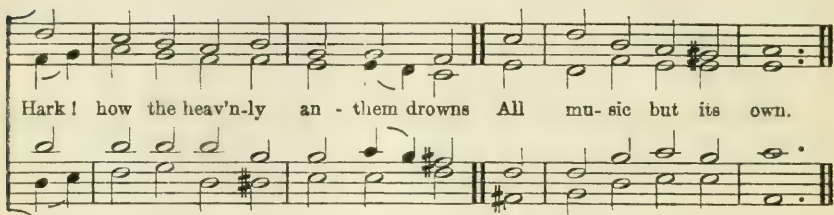
The Lord Je - ho-vah reigns, And roy - al state main-tains : His head with aw - ful glories crown'd,

Ar-rayed in robes of light, Be - girt with sov'-reign might, And rays of ma-jes - ty a-round.



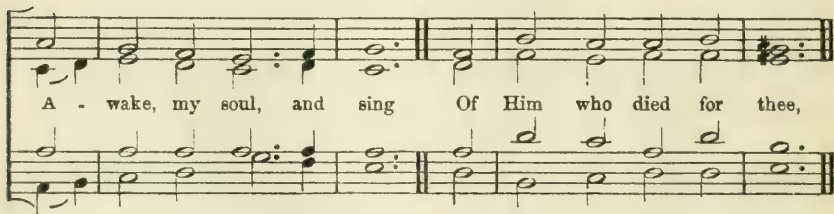
Crown Him with ma - ny crowns, The Lamb up - on His throne;

The first system of the hymn, featuring a treble and bass staff in G major. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.



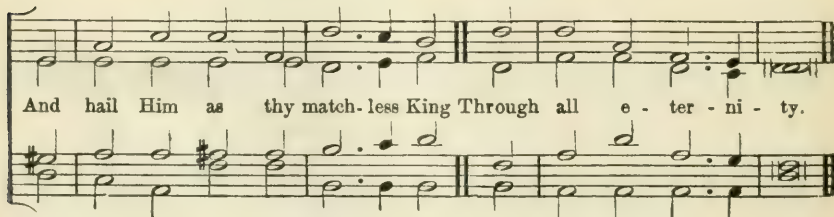
Hark! how the heav'n-ly an - them drowns All mu-sic but its own.

The second system of the hymn, continuing the melody and accompaniment. The lyrics are written below the staves.



A - wake, my soul, and sing Of Him who died for thee,

The third system of the hymn, continuing the melody and accompaniment. The lyrics are written below the staves.



And hail Him as thy match-less King Through all e - ter - ni - ty.

The fourth system of the hymn, concluding the melody and accompaniment. The lyrics are written below the staves.

A charge to keep I have, A God to glo - ri - fy;

The first system of the hymn 'Warbington' is written in G major (one sharp) and 4/4 time. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics 'A charge to keep I have, A God to glo - ri - fy;' are written below the staves, with the words 'glo - ri - fy;' split across the bar line.

A ne - ver - dy - ing soul to save, And fit it for the sky;

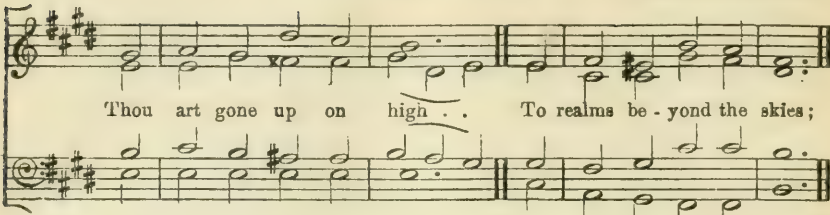
The second system continues the melody and harmony. The lyrics 'A ne - ver - dy - ing soul to save, And fit it for the sky;' are written below the staves, with the words 'And fit it for the sky;' split across the bar line.

To serve the pre - sent age, My call - ing to ful - fil:-

The third system continues the melody and harmony. The lyrics 'To serve the pre - sent age, My call - ing to ful - fil:-' are written below the staves, with the words 'My call - ing to ful - fil:-' split across the bar line.

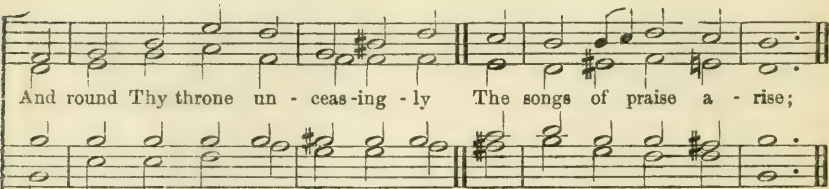
O may it all my pow'rs en - gage To do my Mas - ter's will!

The fourth system concludes the hymn. The lyrics 'O may it all my pow'rs en - gage To do my Mas - ter's will!' are written below the staves, with the words 'To do my Mas - ter's will!' split across the bar line.



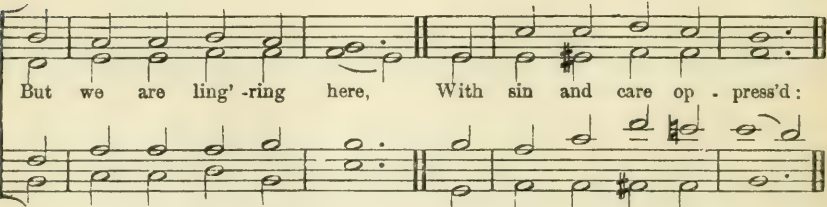
Thou art gone up on high . . . To realms be - yond the skies ;

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is in the treble, and the bass provides a harmonic accompaniment. The lyrics are written below the notes.



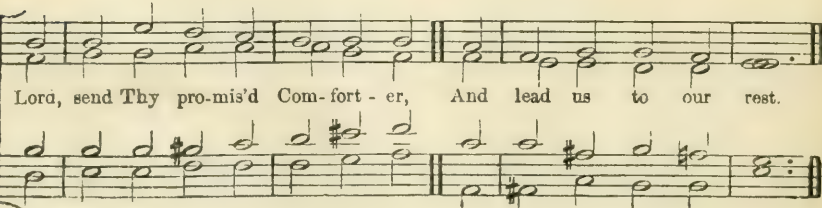
And round Thy throne un - ceas - ing - ly The songs of praise a - rise ;

The second system continues the melody and accompaniment. The lyrics are written below the notes.



But we are ling' - ring here, With sin and care op - press'd :

The third system continues the melody and accompaniment. The lyrics are written below the notes.



Lord, send Thy pro-mis'd Com-fort - er, And lead us to our rest.

The fourth system concludes the hymn. The lyrics are written below the notes.

A few more years shall roll, A few more sea - sons come,

And we shall be with those that rest, A - sleep with - in the tomb.

Then, O my Lord, pre - pare My soul for that great day,

O wash me in Thy pre - cious blood, And take my sins a - way.



Words by W. TIDD MATSON.

C. E. KETTLE

God is in His tem - ple, The Al - migh - ty Fa - ther!

Round His foot-stool let us ga - ther; Him with ad - o - ra - tion

Serve, the Lord most ho - ly, Who hath mer - cy on the low - ly,

*Slowly.*

Let us raise Hymns of praise, For His great sal - va - tion : God is in His tem - ple.

463

Bath. 6.6.8.6.8.8.

W. H. COOKE.

Friend af-ter friend de-parts; Who hath not lost a friend? There is no un-ion here of hearts

That finds not here an end. Were this frail world our fi-nal rest, Liv-ing or dy-ing, none were blessed.

464

Cambria. 6.6.8.10.6.6.

R. T. CLARKE.

The land be-yond the sea! . . . When will life's task be o'er? . . .

When shall we reach that soft blue shore, O'er the dark strait where billows foam and roar?

When shall we come to Thee, Calm land be-yond the sea? . . .

Come un-to Me and rest, O wea-ry wanderer from the fold of God;

From God the e-ver blest I come, to bring thee back to His a-bode.

Bless-ed be God, our God, Who freely His beloved Son up gave,

His enemies to recon-cile and save; Bless-ed be God, our God.

When the wea-ry, seeking rest, To Thy goodness flee; When the hea-vy - la-den cast

The first system of musical notation for the hymn 'Dobedale'. It consists of a treble and a bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 7/8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

All their load on Thee; When the troubled, seek-ing peace, On Thy Name shall call;

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

When the sin - ner seek - ing life, At Thy feet shall fall; Hear Thou in love, O

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

Lord, the cry, In Heav'n Thy dwell - ing - place on high.

The fourth and final system of musical notation on this page. It concludes the melody and accompaniment. The lyrics are written below the staves.

## Dedicatio Anni. 7.5.7.5.7.5.7.5.

REGINALD F. COULES, F.C.O.

Fa-ther, here we de-di-cate This new year to Thee, . . In what-e-ver

world-ly state Thou wilt have us be; Not from sor-row, pain, or care,

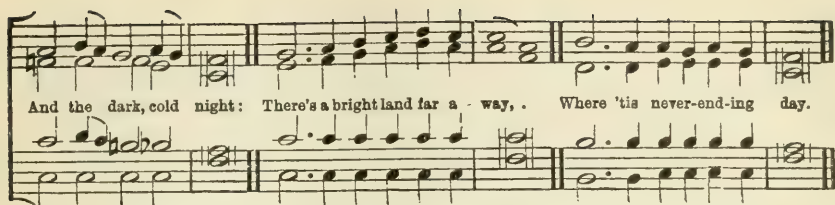
Freedom dare we claim; This a-lone shall be our pray'r, "Glo-ri-fy Thy Name."

## Silksworth. 7.5.7.5.7.7.

C. J. VINCENT, Jun.

Ev'-ry morning the red sun Ris-es warm and bright; But the evening com-eth on,



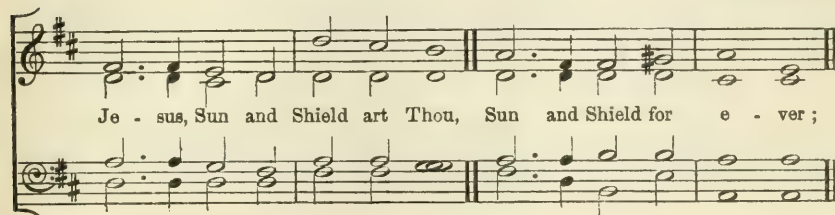


And the dark, cold night: There's a bright land far a - way, . Where 'tis never-end-ing day.

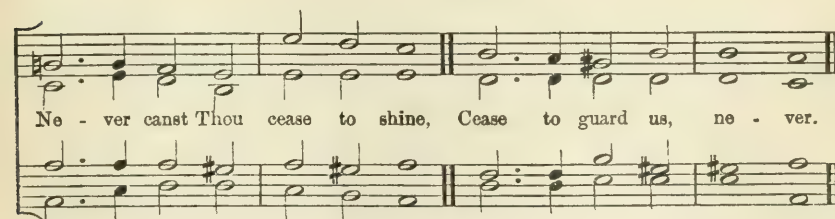
470

**Melanchthon.** 7.6.7.6.7.7.

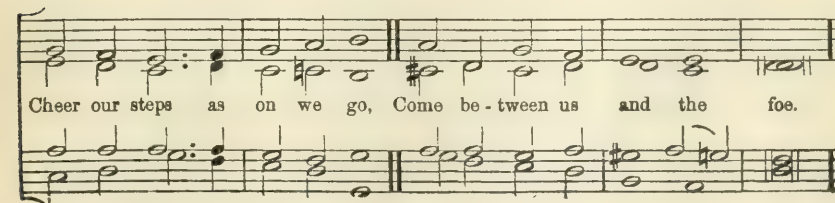
EDWIN MOSS.



Je - sus, Sun and Shield art Thou, Sun and Shield for e - ver ;



Ne - ver canst Thou cease to shine, Cease to guard us, ne - ver.



Cheer our steps as on we go, Come be - tween us and the foe.



471

**Barton.** 7.6.7.6.

J. H. KNECHT.

O hap - py band of pil - grims, If on - ward ye will tread,

This musical score is for the hymn 'Barton'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) on two staves. The key signature has one flat (B-flat), and the time signature is 7.6.7.6. The melody is in the Soprano part. The lyrics are: 'O hap - py band of pil - grims, If on - ward ye will tread,'.

With Je - sus as your Fel - low, To Je - sus as your Head.

This musical score continues the hymn 'Barton'. It is written for a four-part choir on two staves. The key signature has one flat (B-flat), and the time signature is 7.6.7.6. The melody is in the Soprano part. The lyrics are: 'With Je - sus as your Fel - low, To Je - sus as your Head.'.

472

**Sacrifice.** 7.6.7.6.

H. LAHKE.

O Je - sus, e - ver pre - sent, O Shep - herd, e - ver kind,

This musical score is for the hymn 'Sacrifice'. It is written for a four-part choir (Soprano, Alto, Tenor, Bass) on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7.6.7.6. The melody is in the Soprano part. The lyrics are: 'O Je - sus, e - ver pre - sent, O Shep - herd, e - ver kind,'.

Thy ve - ry Name is mu - sic, To ear and heart and mind.

This musical score continues the hymn 'Sacrifice'. It is written for a four-part choir on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 7.6.7.6. The melody is in the Soprano part. The lyrics are: 'Thy ve - ry Name is mu - sic, To ear and heart and mind.'.

The sands of time are sink - ing, The dawn of hea - ven breaks;

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style with quarter and half notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the staves, with hyphens indicating syllables that span across two words.

The sum - mer morn I've sighed for, The fair sweet morn a - wakes;

This system continues the melody and accompaniment. The treble staff shows a continuation of the hymn tune, with some notes beamed together. The bass staff continues with its accompaniment. The lyrics are aligned with the notes, showing the progression of the text.

Dark, dark, hath been the mid - night, But day - spring is at hand.

This system continues the musical setting. The treble staff features a key change to two flats (B-flat and E-flat) for the final phrase of the system. The bass staff follows this change. The lyrics are printed below the staves.

And glo - ry, glo - ry dwell - eth In Im - man - uel's land.

This is the final system of music on the page. It concludes the hymn with a final cadence in the treble staff and a sustained bass line in the bass staff. The lyrics are printed below the staves.

The Church's one foun - da - tion, Is Je - sus Christ her Lord;

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are printed below the staves, with hyphens indicating syllables that span across measures.

She is His new cre - a - tion, By wa - ter and the word:

This system continues the musical notation. It follows the same staff layout and key signature as the first system. The melody and accompaniment continue, with the lyrics 'She is His new cre - a - tion, By wa - ter and the word:' printed below.

From heaven He came and sought her To be His ho - ly Bride;

This system continues the musical notation. It follows the same staff layout and key signature. The melody and accompaniment continue, with the lyrics 'From heaven He came and sought her To be His ho - ly Bride;' printed below.

With His own blood He bought her, And for her life He died

This system concludes the musical notation for this hymn. It follows the same staff layout and key signature. The melody and accompaniment continue, with the lyrics 'With His own blood He bought her, And for her life He died' printed below. The system ends with a double bar line and repeat dots.

Re - jice all ye be - lie - vers, And let your lights ap - pear;

The first system of musical notation for the hymn 'Exultation'. It consists of a treble and a bass staff joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a hymn style with block notes. The lyrics 'Re - jice all ye be - lie - vers, And let your lights ap - pear;' are written below the treble staff. The system ends with a double bar line and repeat dots.

The ev' - ning is ad - van - cing, And dark - er night is near.

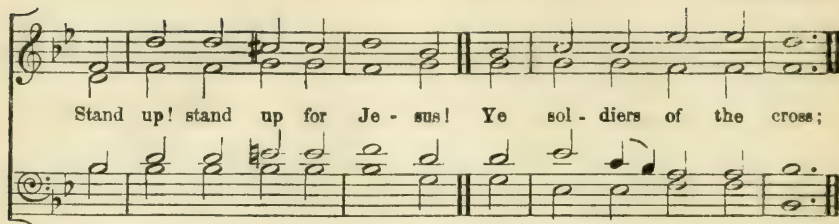
The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'The ev' - ning is ad - van - cing, And dark - er night is near.' are written below the treble staff. The system ends with a double bar line and repeat dots.

The Bride-groom is a - ris - ing, And soon he draw - eth nigh;

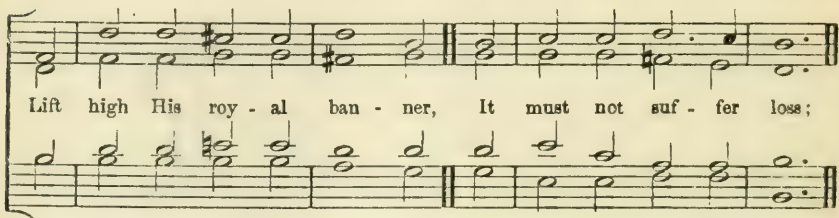
The third system of musical notation. It continues the melody and accompaniment. The lyrics 'The Bride-groom is a - ris - ing, And soon he draw - eth nigh;' are written below the treble staff. The system ends with a double bar line and repeat dots.

Up! pray and watch and wres - tle, At mid - night comes the cry.

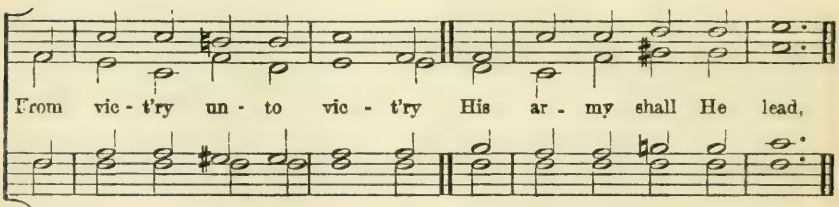
The fourth and final system of musical notation on this page. It continues the melody and accompaniment. The lyrics 'Up! pray and watch and wres - tle, At mid - night comes the cry.' are written below the treble staff. The system ends with a double bar line and repeat dots.



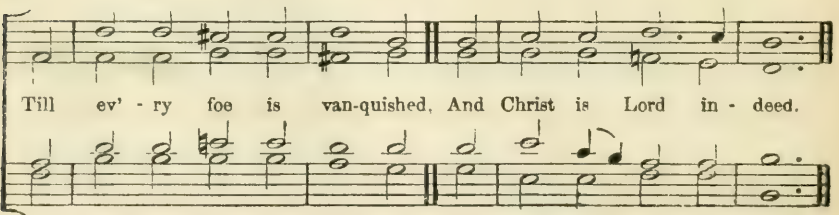
Stand up! stand up for Je - sus! Ye sol - diers of the cross;



Lift high His roy - al ban - ner, It must not suf - fer loss;



From vic - t'ry un - to vic - t'ry His ar - my shall He lead,



Till ev' - ry foe is van-quished, And Christ is Lord in - deed.

O Sa-viour, pre-cious Sa-viour, Whom yet un-seen we love,

O Name of might and fa-vour, All o-ther names a-bove!

We wor-ship Thee, we bless Thee, To Thee a-lone we sing;

We praise Thee, and con-fess Thee Our Ho-ly Lord and King.



O Je - su, Thou art stand - ing Out - side the fast - closed door,

The first system of the hymn features a treble and bass staff. The melody is in G major, with a key signature of one sharp (F#). The time signature is 7/6. The lyrics are written below the treble staff. The system ends with a double bar line and repeat dots.

In low - ly pa - tience wait - ing, To pass the thres - hold o'er.

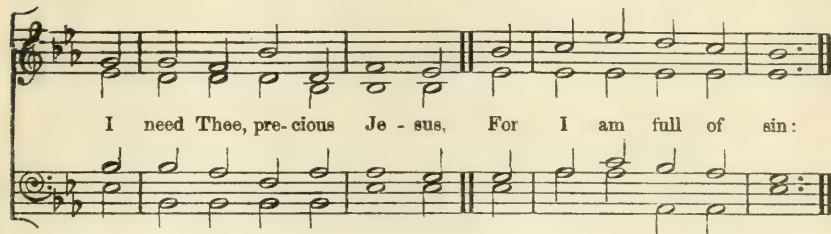
The second system continues the melody. It includes a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff. The system ends with a double bar line and repeat dots.

Shame on us Chris - tian bre - thren, His Name and sign who bear;

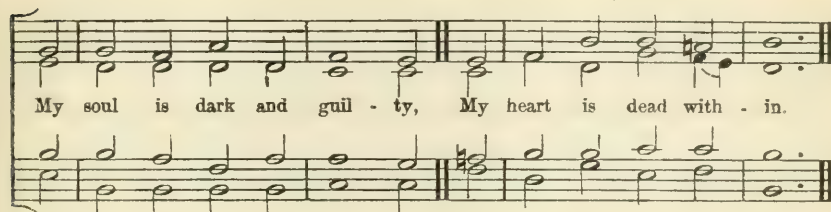
The third system continues the melody. It includes a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff. The system ends with a double bar line and repeat dots.

Oh shame, thrice shame up - on us, To keep Him stand - ing there.

The fourth system concludes the hymn. It includes a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff. The system ends with a double bar line and repeat dots.



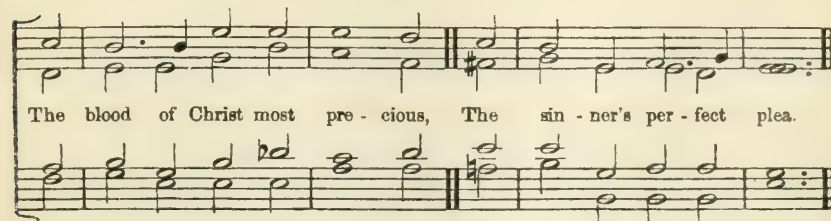
I need Thee, pre-cious Je - sus, For I am full of sin:



My soul is dark and guil - ty, My heart is dead with - in.



I need the cleans-ing foun - tain Where I can al - ways flee,



The blood of Christ most pre - cious, The sin - ner's per - fect plea.

O day of rest and glad-ness! O day of joy and light!

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a hymn style with block chords and some moving lines. The lyrics are printed below the staves.

O balm of care and sad-ness, Most beau-ti-ful, most bright;

The second system of music continues the hymn. It features two staves in the same key and time signature as the first system. The lyrics are printed below the staves.

Thou art a cool-ing foun-tain, In life's dry drea-ry sand;

The third system of music continues the hymn. It features two staves in the same key and time signature as the first system. The lyrics are printed below the staves.

From thee, like Pis-gah's moun-tain, We view our pro-mised land.

The fourth and final system of music on this page continues the hymn. It features two staves in the same key and time signature as the first system. The lyrics are printed below the staves.

O day of rest and glad-ness! O day of joy and light!

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The melody is written in a simple, hymn-like style with quarter and half notes. The lyrics are printed below the staves, aligned with the notes.

O balm of care and sad-ness, Most beau-ti-ful, most bright;

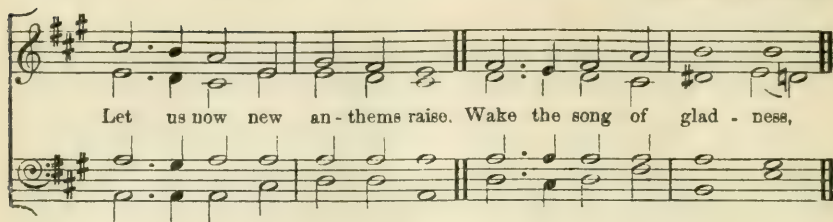
The second system of music continues the melody. It features a key change to two sharps (D major) in the middle of the system, indicated by a double sharp sign for the key signature. The lyrics are printed below the staves.

Thou art a cool-ing foun-tain In life's dry drea-ry sand;

The third system of music continues the melody. It features a key change to one sharp (F# major) in the middle of the system, indicated by a double sharp sign for the key signature. The lyrics are printed below the staves.

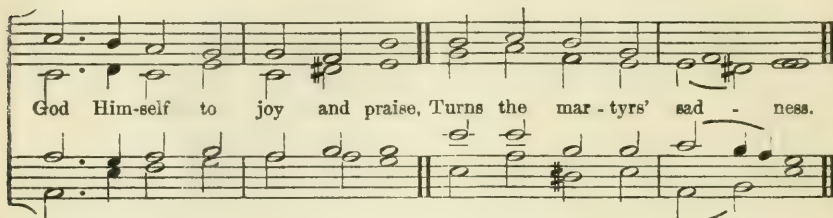
From thee, like Pis-gah's moun-tain, We view our pro-mised land.

The fourth system of music concludes the piece. It features a key change to two sharps (D major) in the middle of the system, indicated by a double sharp sign for the key signature. The lyrics are printed below the staves.



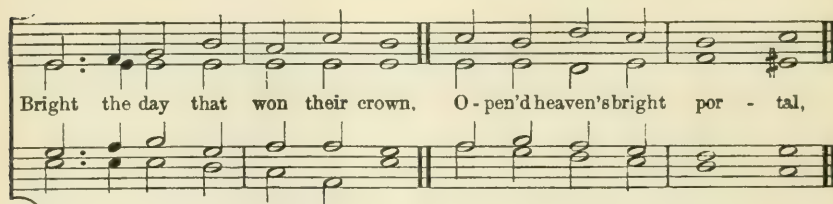
Let us now new an - thems raise. Wake the song of glad - ness,

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is in a trochaic rhythm. The lyrics are: "Let us now new an - thems raise. Wake the song of glad - ness,"



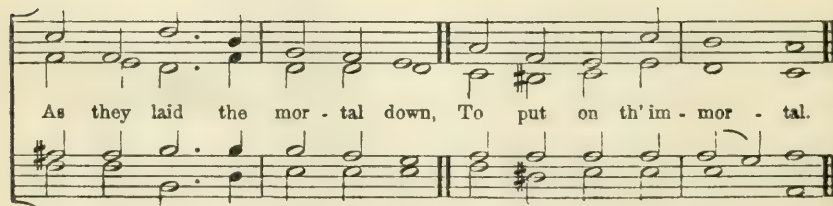
God Him - self to joy and praise, Turns the mar - tyr's sad - ness.

The second system continues the melody. The lyrics are: "God Him - self to joy and praise, Turns the mar - tyr's sad - ness."



Bright the day that won their crown, O - pen'd heaven's bright por - tal,

The third system continues the melody. The lyrics are: "Bright the day that won their crown, O - pen'd heaven's bright por - tal,"



As they laid the mor - tal down, To put on th'im - mor - tal.

The fourth system concludes the hymn. The lyrics are: "As they laid the mor - tal down, To put on th'im - mor - tal."

We plough the fields and scat-ter The good seed on the land, But it is fed and wa-ter'd By

God's Al-migh - ty Hand; He sends the snow in win - ter, The warmth to swell the grain,

The bree - zes, and the sun-shine, And soft refresh-ing rain. All good gifts a - round us Are

sent from heav'n a - bove, Then thank the Lord, O thank the Lord For all His love.



Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace;

The first system of the hymn 'Brentwood' is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

Rise from tran-si-to-ry things, Towards heav'n thy na-tive place.

The second system of the hymn continues the melody and accompaniment. The lyrics are written below the staves.

Sun and moon and stars de-cay, Time shall soon this earth re-move;

The third system of the hymn continues the melody and accompaniment. The lyrics are written below the staves.

Rise my soul, and haste a-way To seats pre-pared a-bove.

The fourth system of the hymn concludes the melody and accompaniment. The lyrics are written below the staves.

Je - su, let Thy pi - tying eye Call back a wan-d'ring sheep :

The first system of the hymn is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

False to Thee, like Pe - ter, I Would fain, like Pe - ter, weep :

The second system of the hymn continues the melody and accompaniment. The lyrics are written below the staves.

Let me be by grace re - stor'd, On me be all long - suf-fering shewn ,

The third system of the hymn continues the melody and accompaniment. The lyrics are written below the staves.

Turn and look up . on me, Lord, And break my heart of stone.

The fourth system of the hymn concludes the melody and accompaniment. The lyrics are written below the staves.

None is like Jes - hu - run's God, So great, so strong, so high;

The first system of musical notation for the hymn 'Jeshurun'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

Lo! He spreads His wings a - broad, He rides up - on the sky;

The second system of musical notation for the hymn 'Jeshurun'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

Is - rael is His first - born son: God th' Almigh - ty God is thine.

The third system of musical notation for the hymn 'Jeshurun'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

See Him to thy help come down, The Ex - cel - lence di - vine.

The fourth system of musical notation for the hymn 'Jeshurun'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

Lamb of God, Whose bleeding love We now re - call to mind,

The first system of the hymn is written in treble and bass staves. The key signature has three sharps (F#, C#, G#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Send the an - swer from a - bove, And let us mer - cy find.

The second system continues the melody and accompaniment. The lyrics are written below the staves.

Think on us who think on Thee, And ev' - ry burden'd soul re-lease;

The third system continues the melody and accompaniment. The lyrics are written below the staves.

O re - mem - ber Cal - va - ry, And bid us go in peace.

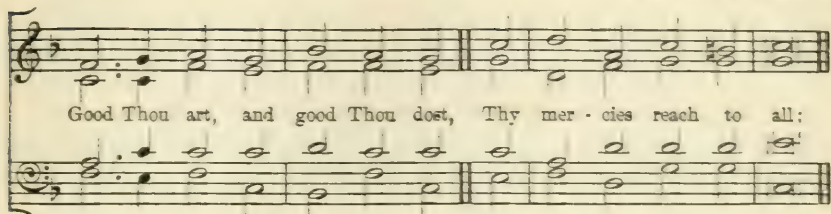
The fourth system concludes the hymn. The lyrics are written below the staves.

Lamb of God, Whose bleed-ing love We now re-call to mind,

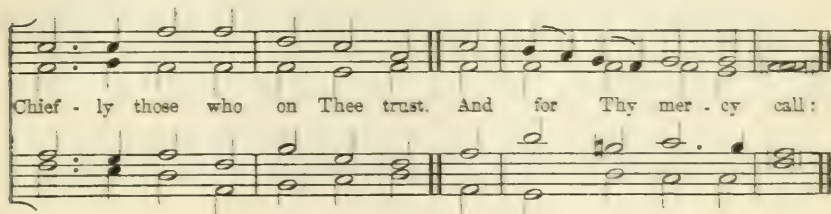
Send the an-swer from a-bove, And let us mer-cy find,

Think on us who think on Thee, And ev'-ry burden'd soul re-lease;

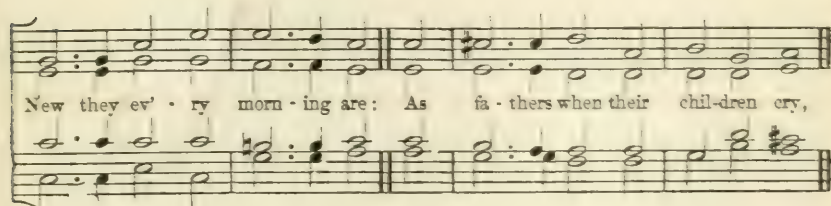
O re-mem-ber Cal-va-ry, And bid us go in peace.



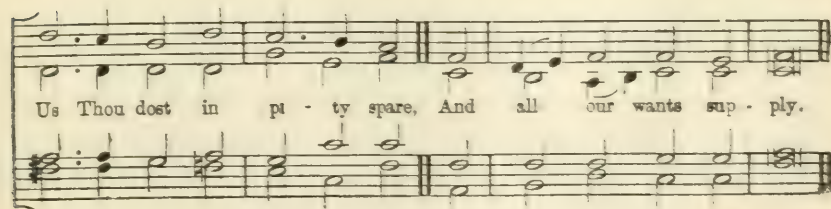
Good Thou art, and good Thou dost, Thy mer - cies reach to all;



Chief - ly those who on Thee trust. And for Thy mer - cy call:

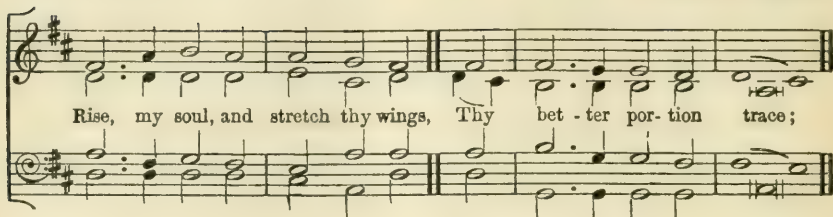


New they ev' - ry morn - ing are: As fa - thers when their chil - dren cry,



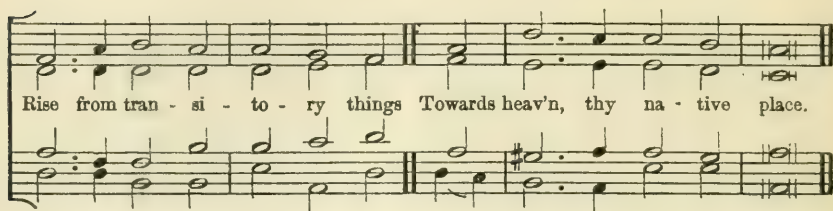
Us Thou dost in pi - ty spare, And all our wants sup - ply.





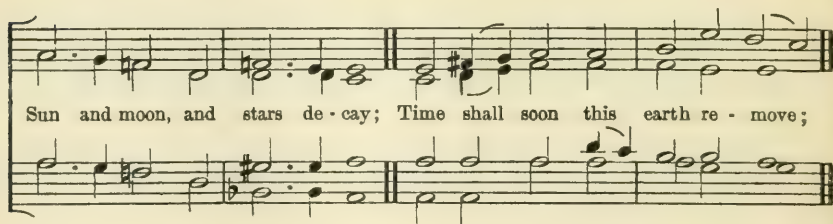
Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.



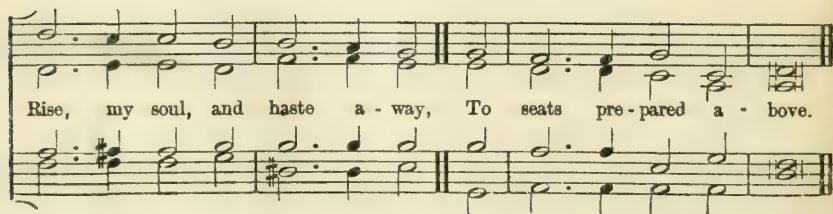
Rise from tran - si - to - ry things Towards heav'n, thy na - tive place.

The second system continues the melody and accompaniment. The lyrics are written below the notes.



Sun and moon, and stars de - cay; Time shall soon this earth re - move;

The third system continues the melody and accompaniment. The lyrics are written below the notes.



Rise, my soul, and haste a - way, To seats pre - pared a - bove.

The fourth system concludes the hymn. The lyrics are written below the notes.

Meet and right it is to sing, In ev' - ry time and place,

The first system of musical notation for the hymn 'Taunton'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'Meet and right it is to sing, In ev' - ry time and place,' are written below the staves.

Glo - ry to our heav'n - ly King, The God of Truth and Grace,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'Glo - ry to our heav'n - ly King, The God of Truth and Grace,' are written below the staves.

Join we then with sweet ac - cord; All in one thanks - giv - ing join;

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'Join we then with sweet ac - cord; All in one thanks - giv - ing join;' are written below the staves.

Ho - ly, ho - ly, ho - ly Lord, E - ter - nal praise be Thine.

The fourth and final system of musical notation on this page. It concludes the melody and accompaniment. The lyrics 'Ho - ly, ho - ly, ho - ly Lord, E - ter - nal praise be Thine.' are written below the staves.

Migh - ty Quick-ener, Spi - rit blest, Who to life didst wake me,

The first system of the hymn is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the staves.

Wilt Thou not be - come my guest, For Thy dwell - ing take me?

The second system of the hymn continues the melody and accompaniment. The lyrics are written below the staves.

E - ver - more in me a - bide, To all truth be - come my guide,

The third system of the hymn continues the melody and accompaniment. The lyrics are written below the staves.

And for spi - rits glo - ri - fied Meet com - pan - ion make me.

The fourth system of the hymn concludes the melody and accompaniment. The lyrics are written below the staves.

493

## St. Anatolius. 7.6.7.6.8.8.

ARTHUR H. BROWN.

The day is past and o - ver; All thanks, O Lord, to Thee;

I pray Thee now that sin - less The hours of dark may be;

O Je - su, keep me in Thy sight, And guard me thro' the com - ing night.

494

## Bempton. 7.7.7.

A. R. GAUL.

Lord, in this Thy mer - cy's day, Ere it pass for aye a - way, On our knees we fall and pray.

Chris-tian, seek not yet re- pose, Hear thy guar-dian an-gel say,

Thou art in the midst of foes, "Watch and pray."

Lord, in this Thy mer-cy's day, Ere it pass for aye a- way,

On our knees we fall and pray, Have mer - - cy, Lord.

497

## Ambrose. 7.7.7.5.

Gregorian

Lord of mer - cy and of might, Of man-kind the life and light,

Ma - ker, Teach - er, In - fi - nite; Je sus, hear and save.

498

## Catford. 7.7.7.6.

C. E. KETTLE.

In the dark and cloud - y day, When I can - not see Thy way,

And the last hope will not stay, My Sa - vour com - fort me.



499

## Edelyn. 7.7.7.6

A. S. SULLIVAN.

In the dark and cloud - y day, When I can - not see Thy way ;

And the last hope will not stay, My Sa - viour, com - fort me.

500

## Richmond, 7.7.7.6.

Rev. F. A. J. HERVEY.

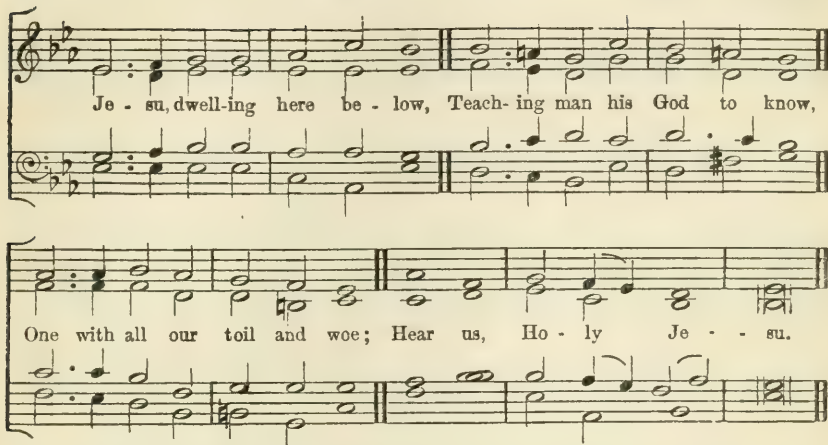
God, the Fa - ther, throned on high ; Sa - viour, who didst come to die ;

Spi - rit, who dost sanc - ti - fy ; Save us, Ho - ly Je - sus.

501

## St. Jerome. 7.7.7.6.

ARTHUR H. BROWN.

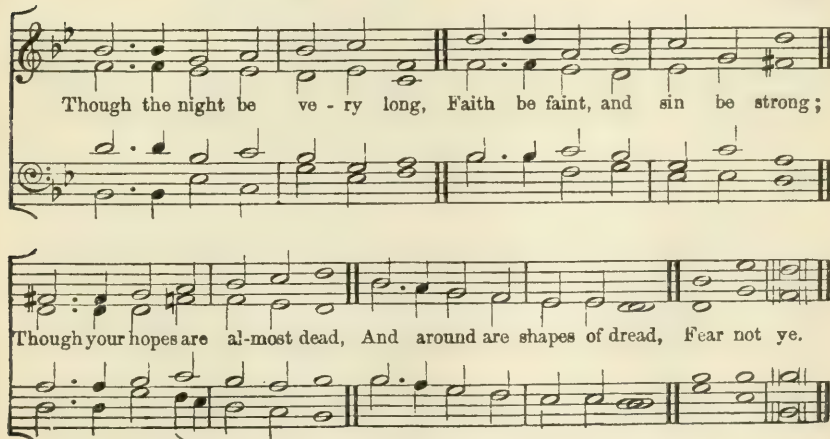


Je - su, dwell-ing here be - low, Teach-ing man his God to know,  
One with all our toil and woe; Hear us, Ho - ly Je - - su.

502

## Dartford. 7.7.7.7.3.

A. STONE.



Though the night be ve - ry long, Faith be faint, and sin be strong;  
Though your hopes are al-most dead, And around are shapes of dread, Fear not ye.

503

## Ashburton. 7.7.7.7.7.7.

ROBT. JACKSON.

Lord, Thy chil-dren guide and keep, As with fee - ble steps they press

On the path - way rough and steep, Through the wea - ry wil - der - ness;

Ho - ly Je - su, day by day Lead us in the nar - row way.

504

## Bekesbourne. 7.7.7.7.7.7.

R. JACKSON.

Rock of A - ges, cleft for me, Let me hide my - self in Thee:

Let the wa - ter and the blood From Thy wound - ed side which flowed,

Be of sin the dou - ble cure. Cleanse me from its guilt and power.

505

**Guildford, 7.7.7.7.7.**

W. HAYNES,

Go to dark Geth - se - ma - ne, Ye that feel the temp - ter's power,

Your Re - deem - er's con - flict see, Watch with Him one bit - ter hour;

Turn not from His griefs a - way, Learn of Je - sus Christ to pray.

506

**Rorwood. 7.7.7.7.7.7.**

R. REDHEAD.

God of mer-cy, God of grace, Show the bright-ness of Thy face, Shine up-on us, Sav-iour, shine;

Fill Thy church with light di-vine, And Thy sav-ing health ex-tend, Un-to earth's re-mot-est end.

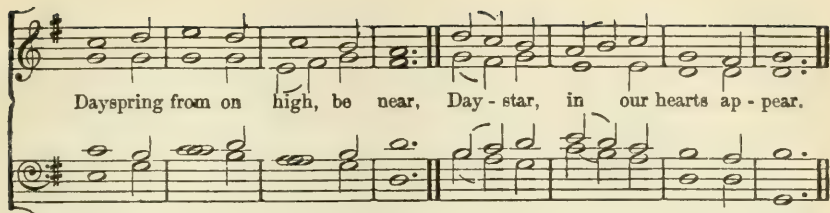
507

**Maidstone. 7.7.7.7.7.7.**

W. B. GILBERT.

Christ whose glo-ry fills the skies, Christ, the true, the on-ly Light;

Sun of Right-eous-ness, a-rise, Tri-umph o'er the shades of night;

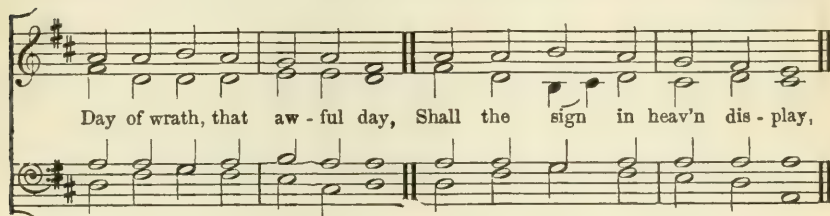


Dayspring from on high, be near, Day - star, in our hearts ap - pear.

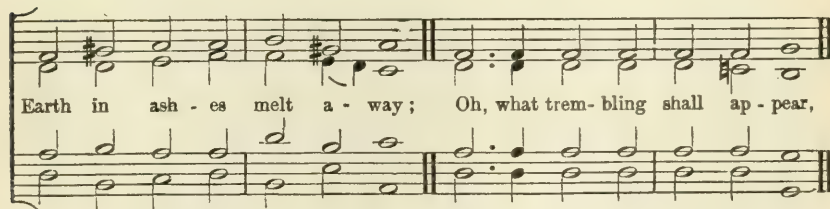
508

Latton. 7.7.7.-7.7.7.

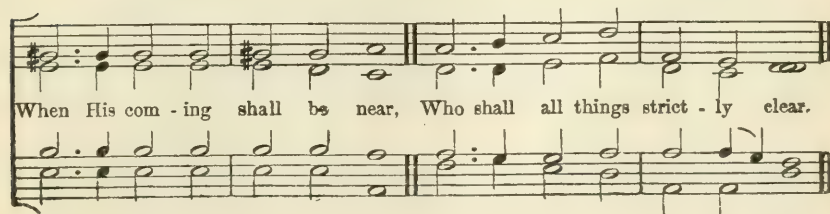
E. LINTER.



Day of wrath, that aw - ful day, Shall the sign in heav'n dis - play,



Earth in ash - es melt a - way; Oh, what trem - bling shall ap - pear,



When His com - ing shall be near, Who shall all things strict - ly clear.



Bound up-on th' ac-curs-ed tree, Faint and bleed-ing, -Who is He?

By the eyes so pale and dim, Stream-ing blood and with-ing limb;

By the flesh with scour-ges torn, By the crown of twist-ed thorn,

By the side so deep-ly pierced, By the baf-fled burn-ing thirst,

By the droop-ing death-dew'd brow: Son of Man, 'tis Thou, 'tis Thou!

Bound up - on th'ac - curs - ed tree, Faint and bleed - ing, - Who is He ?

By the eyes so pale and dim, Stream - ing blood and writh - ing limb ;

By the flesh with scour - ges torn, By the crown of twist - ed thorn,

By the side so deep - ly pierced, By the baf - fled burn - ing thirst,

By the droop - ing death - dew'd brow : Son of Man, 'tis Thou, 'tis Thou !

Plea - sant are Thy courts a - bove, In the land of light and love;

The first system of musical notation for the hymn 'Brompton'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

Plea - sant are Thy courts be - low, In this land of sin and woe;

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

O my spi - rit longs and faints For the con-verse of the saints,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

For the bright-ness of Thy face, For Thy ful - ness, God of grace!

The fourth system of musical notation, which concludes the hymn. It continues the melody and accompaniment. The lyrics are written below the treble staff.

What are these in bright ar - ray, This in - num - er - a - ble throng,

The first system of musical notation for the hymn 'Eltham'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Round the al - tar night and day, Hymn - ing one tri - umph - ant song!

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the staves.

Wor - thy is the Lamb once slain, Bless - ing, hon - our, glo - ry, power,

The third system of musical notation, continuing the melody and accompaniment. The lyrics are written below the staves.

Wis - dom, rich - es to ob - tain, New do - min - ion ev' - ry hour.

The fourth and final system of musical notation on this page, concluding the hymn. The lyrics are written below the staves.

Je - su, lo - ver of my soul, Let me to Thy bo - som fly,

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

While the near - er wa - ters roll, While the tem - pest still is high ;

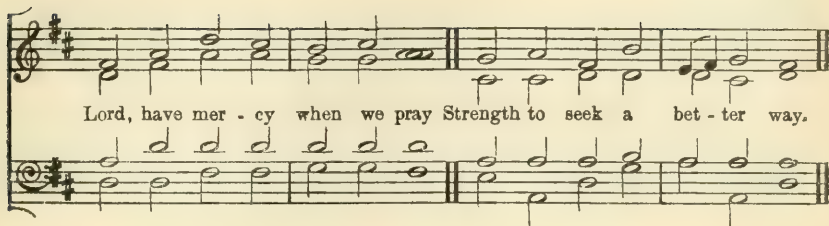
The second system continues the melody and accompaniment. The lyrics are written below the notes.

Hide me, O my Sa - viour, hide, Till the storm of life be past,

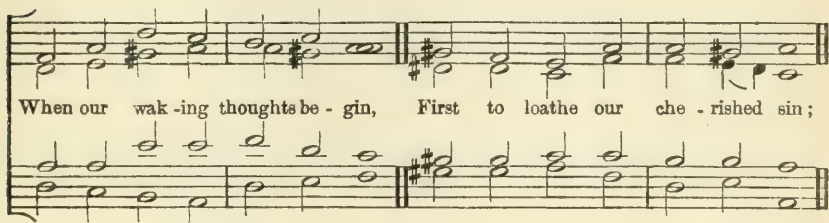
The third system continues the melody and accompaniment. The lyrics are written below the notes.

Safe in - to the ha - ven guide, O re - ceive my soul at last.

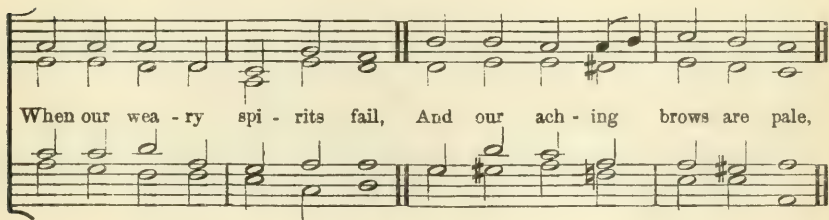
The fourth system concludes the hymn. The lyrics are written below the notes.



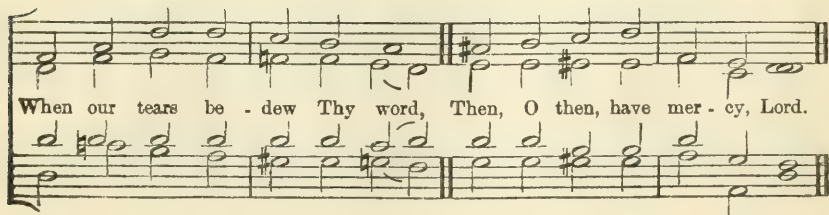
Lord, have mer - cy when we pray Strength to seek a bet - ter way.



When our wak - ing thoughts be - gin, First to loathe our che - rished sin;



When our wea - ry spi - rits fail, And our ach - ing brows are pale,



When our tears be - dew Thy word, Then, O then, have mer - cy, Lord.



Je - su, seek Thy wan-d'ring sheep; Bring me back and lead and keep;

The first system of musical notation for 'Sorrento'. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The music is in 7/8 time, indicated by the '7.7.7.7.7.7.7.' rhythm signature. The lyrics 'Je - su, seek Thy wan-d'ring sheep; Bring me back and lead and keep;' are written below the staves.

Take on Thee my ev' - ry care; Bear me, on Thy bo - som bear;

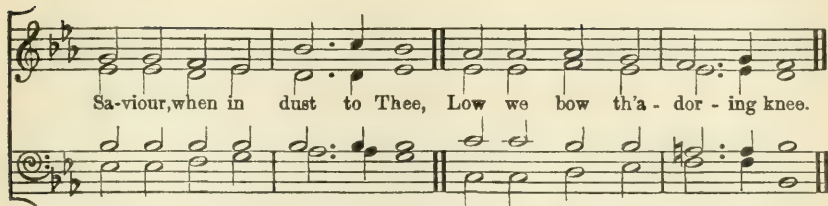
The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'Take on Thee my ev' - ry care; Bear me, on Thy bo - som bear;' are written below the staves.

Let me know my Shep-herd's voice, More and more in Thee re - joice,


The third system of musical notation. The lyrics 'Let me know my Shep-herd's voice, More and more in Thee re - joice,' are written below the staves.

More and more of Thee re - ceive, E - ver in Thy spi - rit live.

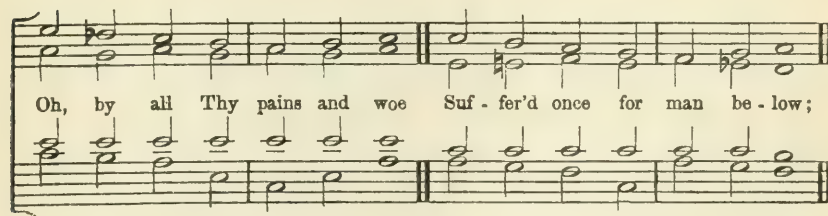
The fourth and final system of musical notation on this page. The lyrics 'More and more of Thee re - ceive, E - ver in Thy spi - rit live.' are written below the staves.



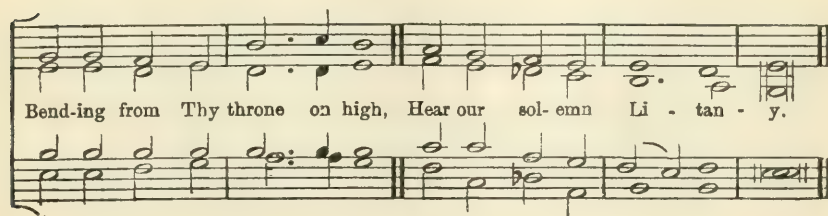
Sa-viour, when in dust to Thee, Low we bow th'a - dor - ing knee.



When, re - pent - ant, to the skies Scarce we lift our weep - ing eyes;



Oh, by all Thy pains and woe Suf - fer'd once for man be - low;



Bend-ing from Thy throne on high, Hear our sol - emn Li - tan - y.

Ho - ly, ho - ly, ho - ly Lord, God of Hosts, when heaven and earth,

The first system of musical notation for the hymn. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

Out of dark - ness, at Thy word Is - sued in - to glo - rious birth,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

All Thy works be - fore Thee stood, And Thine eye be - held them good;

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

While they sang with sweet ac - cord, Ho - ly, ho - ly, ho - ly Lord.

The fourth system of musical notation, which concludes the hymn. It continues the melody and accompaniment. The lyrics are written below the treble staff.

EDWIN MOSS.

Head of the Church tri-umph -ant! We joy - ful - ly a - dore Thee;

Till Thou ap-pear, Thy mem-bers here Shall sing like those be - fore Thee.

We lift our hearts and voi - ces, In blest an - ti - ci - pa - tion,

And cry a - loud, and give to God The praise of our sal - va - tion.

ARTHUR H. BROWN.

Hail the day that sees Him rise, Al - le - lu - ia,

The first system of musical notation for 'St. Bridget'. It consists of a treble and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Hail the day that sees Him rise, Al - le - lu - ia,' are written below the notes. The system ends with a double bar line.

To His throne a - bove the skies, Al le - lu - ia,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'To His throne a - bove the skies, Al le - lu - ia,' are written below the notes. The system ends with a double bar line.

Christ, the Lamb for sin - ners given, Al - le - lu - ia,

The third system of musical notation. It continues the melody and accompaniment. The lyrics 'Christ, the Lamb for sin - ners given, Al - le - lu - ia,' are written below the notes. The system ends with a double bar line.

En - ters now the high - est heaven, Al - le - lu - ia.

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics 'En - ters now the high - est heaven, Al - le - lu - ia.' are written below the notes. The system ends with a double bar line.

520

## St. Albinus. 7.8.7.8.4.

DR. GAUNTLETT.

Je - sus lives ! no lon - ger now Can thy ter - rors, Death, ap - pal us.

Je - sus lives ! by this we know Thou, O Grave, canst not en - thral us. Al - le - lu - ia.

521

## Rickmansworth. 8.3.8.3.

W. F. HURNDALL.

Je - sus the chil - dren are call - ing, O draw near ;

Fold the young lambs in Thy bo - som, Shep - herd dear.



Our God, we thank Thee, Who hast made The earth so bright,

So full of splen - dour and of joy, Beau - ty and light,

Sc ma - ny glo - rious things are here, No - ble and right.

My Sa - viour, 'mid life's va - ried scene, Be Thou my stay;

Guide me thro' each per - plex - ing path To per - fect day; In weakness and in

in I stand, Still faith can grasp Thy might-y Hand, And fol-low at Thy dear com-mand.

524

**Goodrest.** 8.4.8.4.8.8.4.

C. E. KITTLE.

God Who mad - est earth and hea-ven, Dark-ness and light! Who the day for

toil hast giv - en, For rest the night! May Thine an-gel-guards de-fend us,

Slumbersweet Thy mercy send us, Ho-ly dreams and hopes attend us, This live-long night.

525

## Thornbury, 8.5.8.3.

G. J. BARKLOR

Art thou wea - ry, art thou lan - guid, Art thou sore dis-trest;

Come to Me, saith One, and com - ing, Be at rest.

526

## Linton, 8.6.8.4.

H. J. E. HOLMES.

Our blest Re-deem - er ere He breathed His ten-der last fare - well,

A Guide, a Com - fort - er be - queath'd, With us to dwell.

O ris - en Lord, O conquering King, O life of all that live;

The first system of musical notation for the hymn 'Resurrection'. It consists of a treble and a bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 8.6.8.6.4.4.8.8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'O ris - en Lord, O conquering King, O life of all that live;' are written below the treble staff, aligned with the notes.

To us that peace of free - dom bring Which on - ly Thou canst give.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'To us that peace of free - dom bring Which on - ly Thou canst give.' are written below the treble staff.

Once Death, our foe, hath laid Thee low, Now Thou hast rent his

The third system of musical notation. The lyrics 'Once Death, our foe, hath laid Thee low, Now Thou hast rent his' are written below the treble staff.

bonds in twain, Now art Thou risen Who once was slain.

The fourth system of musical notation, which concludes the hymn. The lyrics 'bonds in twain, Now art Thou risen Who once was slain.' are written below the treble staff.

O Pa - ra - dise, O Pa - ra - dise, Who doth not crave for rest?

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is in the treble, and the accompaniment is in the bass. The lyrics are: "O Pa - ra - dise, O Pa - ra - dise, Who doth not crave for rest?"

Who would not seek the hap - py land, Where they that lov'd are bless'd;

The second system continues the melody and accompaniment. The lyrics are: "Who would not seek the hap - py land, Where they that lov'd are bless'd;"

Where loy - al hearts and true, . . Stand e - ver in the light,

The third system continues the melody and accompaniment. The lyrics are: "Where loy - al hearts and true, . . Stand e - ver in the light,"

All rap - ture thro' and thro', In God's most ho - ly sight?

The fourth system concludes the hymn. The lyrics are: "All rap - ture thro' and thro', In God's most ho - ly sight?"



O Pa - ra - dise, O Pa - ra - dise, Who doth not crave for rest?

Who would not seek the hap - py land, Where they that lov'd are blessed;  
Where loy -

Where loy - al hearts and true, . . Stand e - ver in the light, . .  
- al hearts and . . true, Stand e - ver in . . the . . light, All rap -

Where loy - al hearts and true, Stand e - ver in the light, . .

All rap - ture thro' and thro', } In God's most ho - ly sight?  
- ture thro' and thro', }

All rap - ture thro' and thro', In God's most ho - ly



530

**Peregrinus.** 8.6.8.6.4.

A. R. GAUL.

Re - turn, O wand'-rer, to thy home, Thy Fa-ther calls for thee, No  
long - er now an ex - ile roam In guilt and mis - er - y. Re - turn! Re - turn!

531

**St. Silas,** 8.6.8.6.8.6.

JOSEPH LANCASTER.

Go not far from me, O my Strength, Whom all my times o - bey;  
Take from me a - ny - thing Thou wilt, But go not Thou a - way;

And let the storm that does Thy work Deal with me as it may.

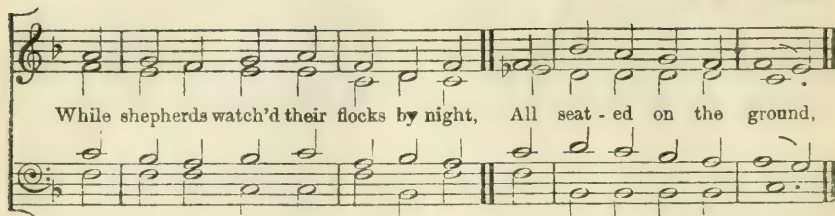
532

Ellacombe. D.C.M.

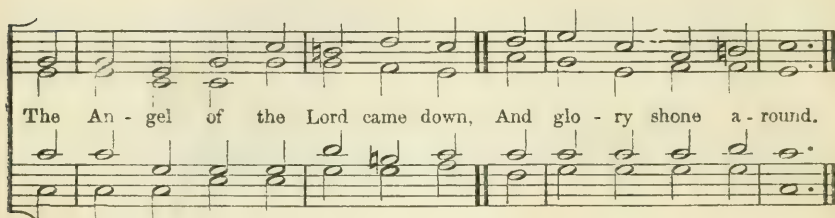
The Son of God goes forth to war, A King-ly crown to gain; His blood-red ban-ner

streams a - far; Who fol - lows in His train? Who best can drink the cup of woe,

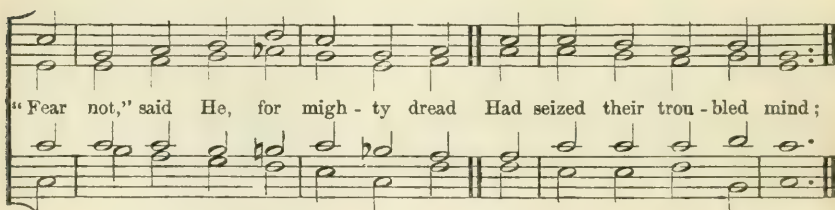
Tri - umphant o - ver pain. Who pa - tient bears his cross be - low, He fol - lows in His train.



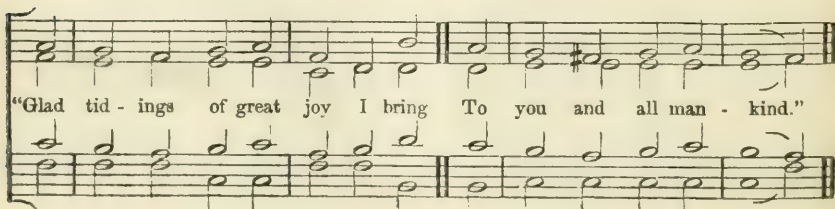
While shepherds watch'd their flocks by night, All seat - ed on the ground,



The An - gel of the Lord came down, And glo - ry shone a - round.



"Fear not," said He, for migh - ty dread Had seized their trou - bled mind;



"Glad tid - ings of great joy I bring To you and all man - kind."

I heard the voice of Je - sus say, "Come un - to Me and rest ;

The first system of the hymn is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music is in 4/4 time. The lyrics are written below the staves, with the first line of the hymn starting with 'I heard the voice of Je - sus say, "Come un - to Me and rest ;'.

Lay down, thou wea - ry one, lay down Thy head up - on my breast."

The second system of the hymn continues the melody on two staves. The lyrics are 'Lay down, thou wea - ry one, lay down Thy head up - on my breast."'. The music features a repeat sign at the end of the system.

I came to Je - sus as I was. Wea - ry, and worn, and sad ;

The third system of the hymn continues the melody on two staves. The lyrics are 'I came to Je - sus as I was. Wea - ry, and worn, and sad ;'. The music features a repeat sign at the end of the system.

I found in Him a rest - ing place, And He has made me glad.

The fourth and final system of the hymn continues the melody on two staves. The lyrics are 'I found in Him a rest - ing place, And He has made me glad.'.

## Castle Rising. D.C.M.

Rev. F. A. J. HERVEY, M.A.

The rose - ate hues of ear - ly dawn, The bright-ness of the day,

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves, aligned with the notes.

The crim - son of the sun - set sky, How fast they fade a - way.

This system of musical notation is for the second line of the hymn. It continues the treble and bass staff from the first system. The melody and accompaniment continue, with the lyrics 'The crim - son of the sun - set sky, How fast they fade a - way.' written below.

O for the pearl - y gates of heaven, O for the gold - en floor;

This system of musical notation is for the third line of the hymn. It continues the treble and bass staff. The melody and accompaniment continue, with the lyrics 'O for the pearl - y gates of heaven, O for the gold - en floor;' written below.

O for the Sun of Righ - teous - ness That set - teth nev - er - more.

This system of musical notation is for the fourth line of the hymn. It continues the treble and bass staff. The melody and accompaniment continue, with the lyrics 'O for the Sun of Righ - teous - ness That set - teth nev - er - more.' written below.

The Son of God goes forth to war A king - ly crown to gain;

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace on the left. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are printed below the staves.

His blood - red ban - ner streams a - far; Who fol - lows in His train?

This system of musical notation is for the second line of the hymn. It continues the melody and accompaniment from the first system. The lyrics are printed below the staves.

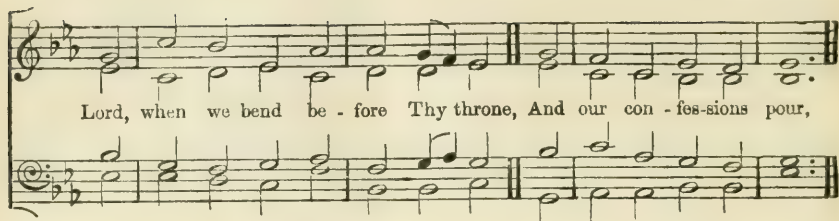
Who best can drink the cup of woe, Tri - umph - ant o - ver pain.

This system of musical notation is for the third line of the hymn. It continues the melody and accompaniment. The lyrics are printed below the staves.

Who pa - tient bears His cross be - low, He fol - lows in His train.

This system of musical notation is for the fourth line of the hymn. It concludes the melody and accompaniment. The lyrics are printed below the staves.

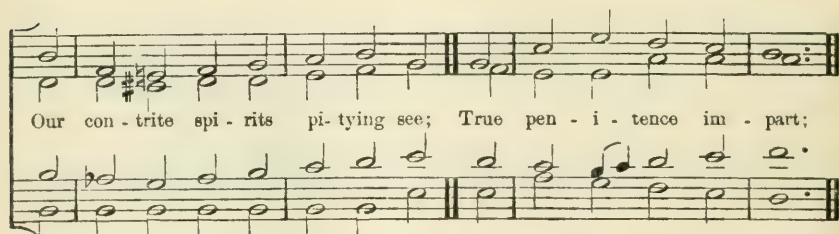




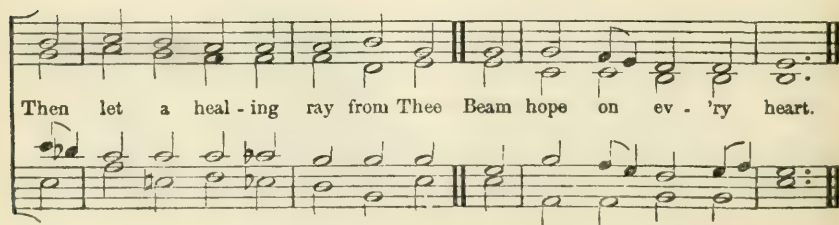
Lord, when we bend be - fore Thy throne, And our con - fes-sions pour,



Teach us to feel the sins we own, And hate what we de - plore.



Our con - trite spi - rits pi - tying see; True pen - i - tence im - part;



Then let a heal - ing ray from Thee Beam hope on ev - 'ry heart.

T. MORLEY.

Voices in Unison.

I heard the voice of Je - sus say, "Come un-to Me and rest;

Lay down, thou wea-ry one, lay down Thy head up-on my breast."

I came to Je - sus as I was, Wea-ry, and worn, and sad,  
sad, I found

I found in Him a rest-ing place, And He has made me glad.  
in Him . . .

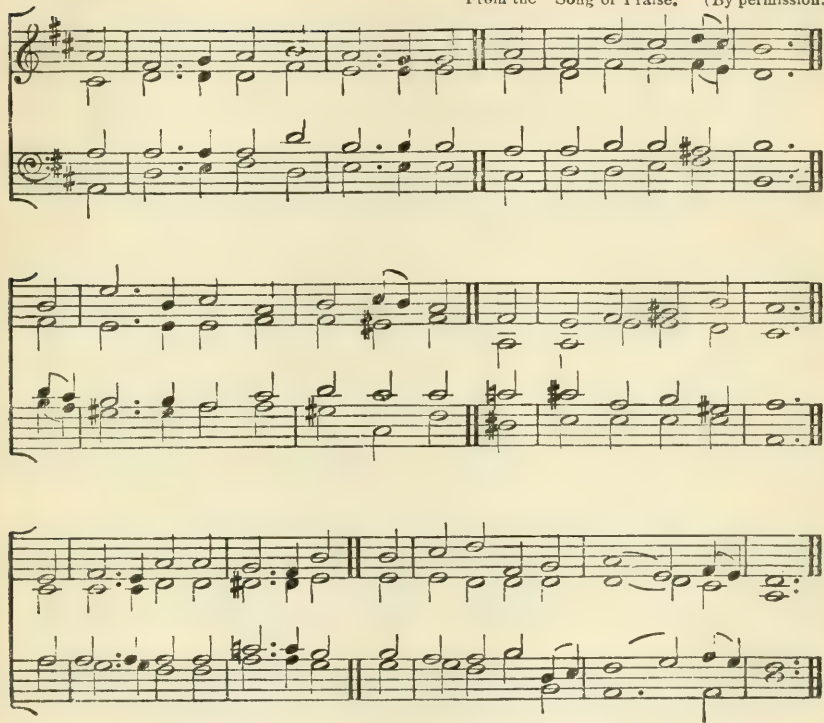
The sha-dows of the eve - ning hours Fall from the darkening sky;

Up - on the frag-rance of the flowers, The dew of eve - ning lie.

Be - fore Thy throne, O Lord of heaven, We kneel at close of day;

Look on Thy chil-dren from on high, And hear us while we pray.

From the "Song of Praise," (By permission.)



Another week has passed away,  
With all its busy cares ;  
And now, before Thy Holy Day,  
With its glad praise and prayers,  
We rest awhile life's weary oar,  
And think of the eternal shore.

An - o - ther year has fled, re - new, Lord, with our days, Thy love :

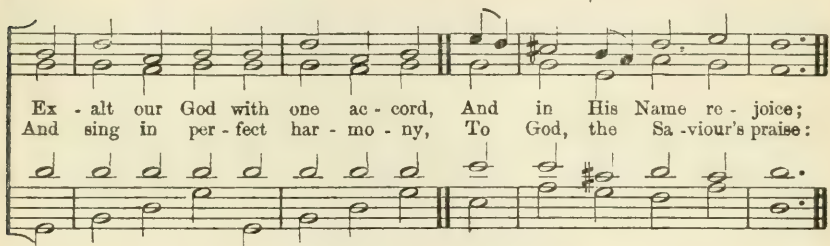
Our days are e - vil here and few, We look to live a - bove :

We will not grieve, tho' day by day We pass from earth - ly joys a - way ;

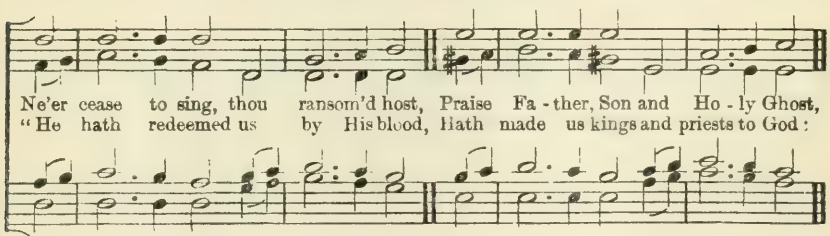
Our joy a - bides in Thee.



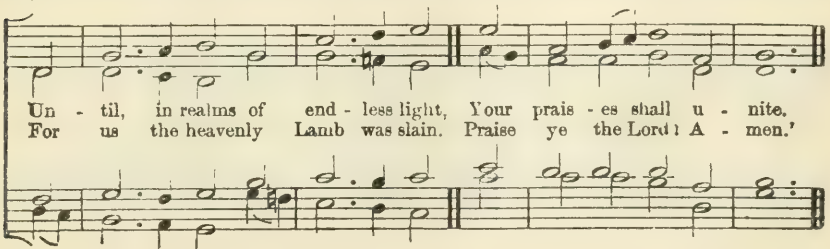
1. Sing Hal - le - lu - jah! praise the Lord! Sing, with a cheer - ful voice;  
2. There we to all e - ter - ni - ty Shall join th' an - gel - ic lays,



Ex - alt our God with one ac - cord, And in His Name re - joice;  
And sing in per - fect har - mo - ny, To God, the Sa - viour's praise:

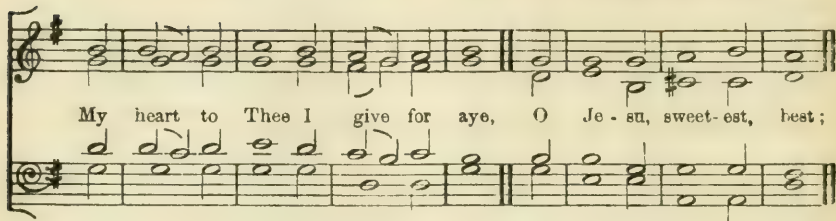


Ne'er cease to sing, thou ransom'd host, Praise Fa - ther, Son and Ho - ly Ghost,  
"He hath redeemed us by His blood, Hath made us kings and priests to God:

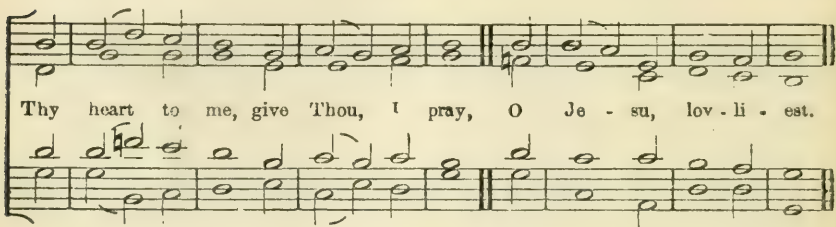


Un - til, in realms of end - less light, Your prais - es shall u - nite,  
For us the heavenly Lamb was slain. Praise ye the Lord! A - men.

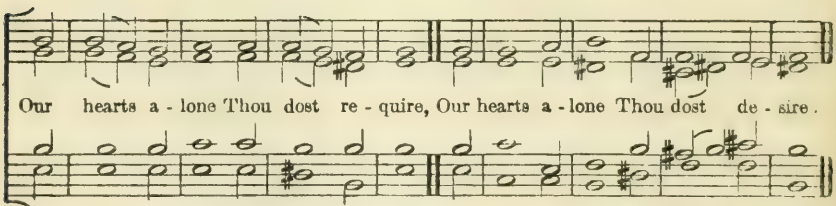




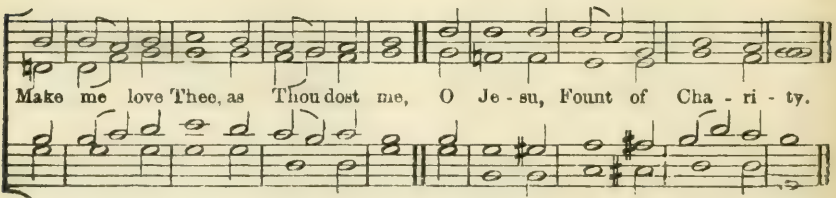
My heart to Thee I give for aye, O Je - su, sweet-est, best;



Thy heart to me, give Thou, I pray, O Je - su, lov - li - est.



Our hearts a - lone Thou dost re - quire, Our hearts a - lone Thou dost de - sire.



Make me love Thee, as Thou dost me, O Je - su, Fount of Cha - ri - ty.

544

## Dereham. 8.6.8.8.6

A. STONE.

There is an hour of peaceful rest, To mourning wanderers given; There is a joy for

souls distressed, A balm for ev'-ry wound-ed breast, 'Tis found a-bove, in heaven.

545

## Newcastle. 8.6.8.8.6.

HENRY L. MORLEY.

E - ter - nal Light, e - ter - nal Light, How pure the soul must be, When placed within Thy

searching sight, It shrinks not, but with calm de-light, Can live and look on Thee.

Star of morn-ing bright-ly shin-ing On sin's dark and trou-bled sea;  
Point-ing out love's high de-sign-ing. Shine, shine on me.

The King of love my shep-herd is, Whose good-ness fail-eth ne-ver;  
I no-thing lack if I am His, And He is mine for e-ver.

Heav'n-ly Fa-ther, all cre-a-tion Shows the won-ders of Thy hand;

The first system of musical notation for the hymn 'Exeter'. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves.

Now ac-cept our ad-er-a-tion, Lord. Thy bless-ing now com-mand,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Thee the fount of life we own, Thee our Mak-er, Thee a-lone,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

Hear our prayers, ac-cept the praise, We, Thy flock. Thy chil-dren raise.

The fourth and final system of musical notation on this page. It concludes the hymn with a double bar line. The lyrics are written below the staves.

La - bour-ing and hea - vy la - den, Want - ing help in time of need,

Faint - ing by the way from hun - ger, "Bread of Life!" on Thee we feed.

God is love, His mer - cy brightens, All the path in which we rove;

Bliss He wakes, and woe he light - ens God is wis - dom, God is love.

551

## St. Mabyn. 8.7.8.7.

ARTHUR H. BROWN.

Sa-viour, who Thy flock art feed-ing, With a shep-herd's kind-est care,

All the fee-ble gent-ly lead-ing, While the lambs Thy bo-som share.

552

## St. Sylbester. 8.7.8.7.

REV. J. B. DYKES.

Days and moments quickly fly-ing, Blend the liv-ing with the dead:

Soon will you and I be ly-ing, Each with-in our nar-row bed.



553

## Bishopsbourne, 8.7.8.7.7

R. JACKSON.

Through the day Thy love has spared us; Now we lay us down to rest;

Thro' the si - lent watch - es guard us; Let no foe our peace mo - lest;

Je - su, Thou our guar - dian be; Sweet it is to trust in Thee.

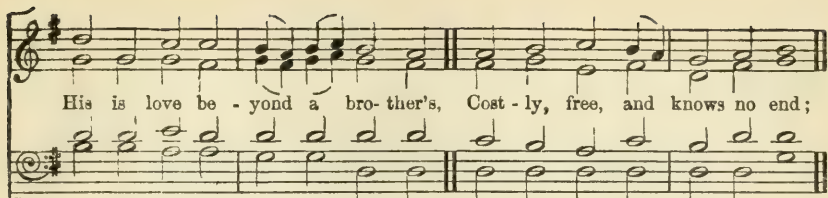
554

## Gounod. 8.7.8.7.7.7.

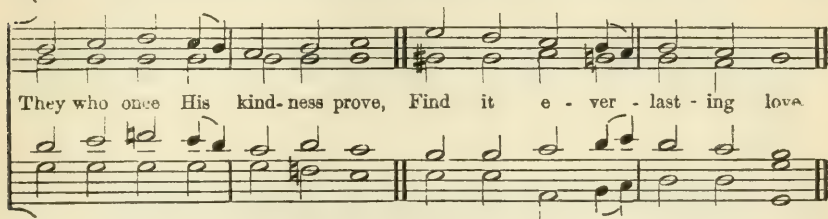
C. GOUNOD.

By permission of Messrs. Novello, Ewer &amp; Co.

One there is a - bove all o - thers, Well de - serves the Name of Friend.



His is love be - yond a bro - ther's, Cost - ly, free, and knows no end;

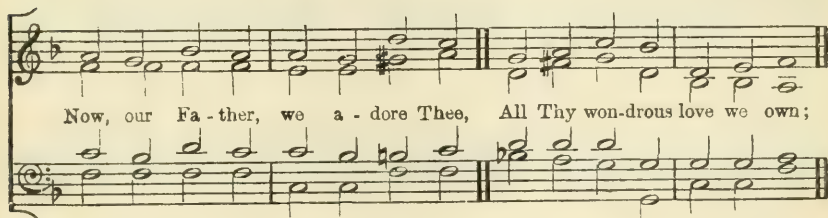


They who once His kind - ness prove, Find it e - ver - last - ing love.

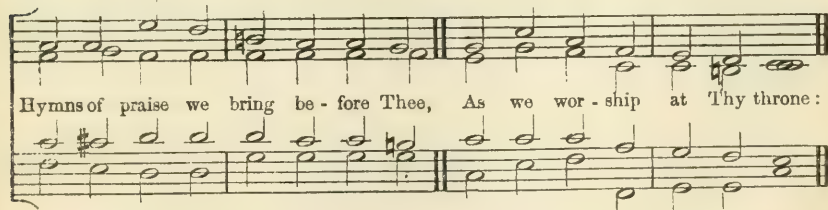
555

**Praise.** 8.7.8.7.7.7.

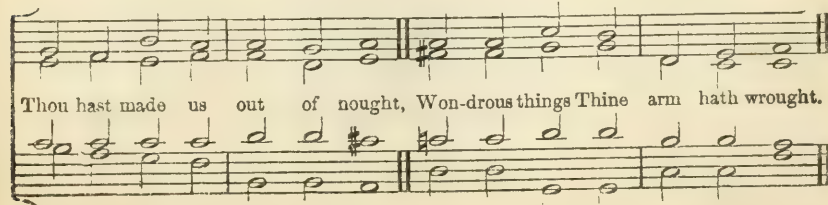
C. E. KETTLE.



Now, our Fa - ther, we a - dore Thee, All Thy won - drous love we own;



Hymns of praise we bring be - fore Thee, As we wor - ship at Thy throne:

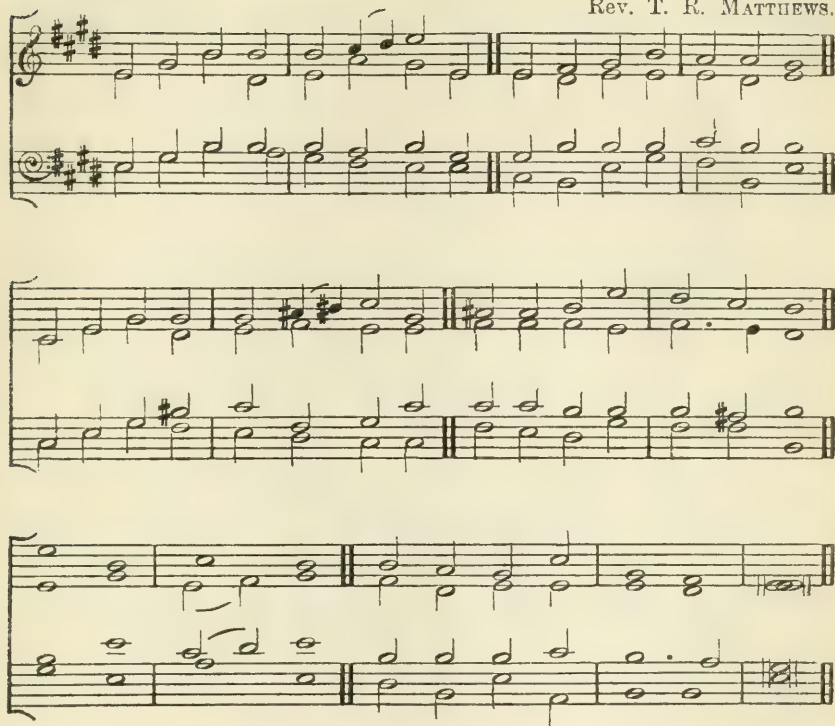


Thou hast made us out of nought, Won - drous things Thine arm hath wrought.



Once in royal David's City  
    Stood a lowly cattle shed,  
Where a Mother laid her Baby,  
    In a manger for His bed ;  
Mary was that Mother mild,  
    Jesus Christ her little Child.

Rev. T. R. MATTHEWS.



Look, ye saints, the sight is glorious!

See the man of sorrows now!

From the fight returned victorious,

Every knee to Him shall bow.

Crown Him, crown Him;

Crowns become the victor's brow.

558

## Jerusalem Luminosa. 8.7.8.7.8.7.

W. T. HOWELL ALICORN.

Sing, my tongue, the Saviour's glo - ry, Of His cross the mys - tery sing;

The musical score for 'Jerusalem Luminosa' is written for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has one sharp (F#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are placed between the two staves.

Lift on high the wondrous tro - phy, Tell the tri - umph of the King;

The second system of the musical score continues the melody and accompaniment. The lyrics 'Lift on high the wondrous tro - phy, Tell the tri - umph of the King;' are placed between the staves.

He, the world's Re - deem - er, con - quers Death, thro' death now van - quish - ing.

The third system of the musical score concludes the piece. The lyrics 'He, the world's Re - deem - er, con - quers Death, thro' death now van - quish - ing.' are placed between the staves.

559

## Elmington. 8.7.8.7.8.7.

C. E. KETTLE.

Sing, my tongue, the Saviour's glo - ry, Of His cross the mys - tery sing;

The musical score for 'Elmington' is written for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature has two sharps (F# and C#). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are placed between the two staves.

Lift on high the won-drous tro-phy, Tell the tri-umph of the King;

He, the world's Re-deem-er, con- quers Death, thro' death now van- quish- ing.

560

**Kelbeden.** 8.7.8.7.4.7.

Rev. Wm. Blow.

Lord, dis-miss us with Thy blessing; Fill our hearts with joy and peace; Let us each Thy

love possess-ing, Triumph in re-deeming grace; Oh! re-fresh us, Trav'ling thro' life's wil-der-ness.



An-gels, from the realms of glo-ry, Wing your flight o'er all the earth;

Ye who sang cre-a-tion's sto-ry Now pro-claim Mes-si-ah's birth,

Come and wor-ship; Wor-ship Christ, the new-born King.

Hark the voice of love and mer-cy Sounds a-loud from Cal-va-ry;  
See it rends the rocks a sun-der, Shakes the earth and veils the sky,

"It is fin - ished," Hear the dy - ing Sa - viour cry.

563

**Lewisham.** 8.7.8.7.8.7.

J. TILLEARD.

By permission of Messrs. Novello, Ewer & Co.

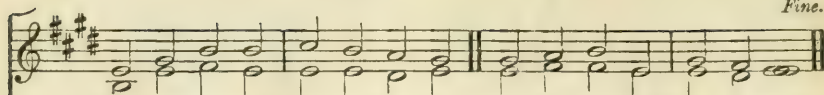
Praise, my soul, the King of hea - ven, To His feet thy tri - bute bring;

Ransomed, healed, re - stored for - giv - en, E - ver - more His prai - ses sing.

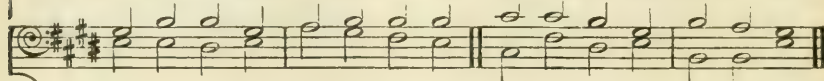
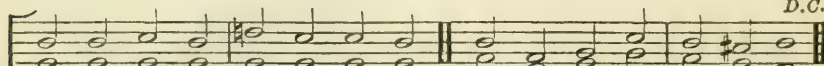
Al - le - lu - ia, Al - le - lu - ia, Praise the e - ver - last - ing King.

564

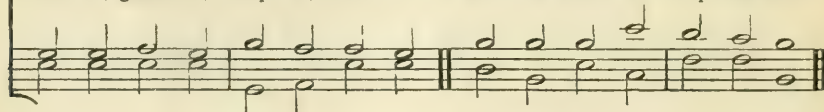
## Mannheim. 8.7.8.7.8.7.

German.  
*Fine.*

Lead us, heavenly Fa-ther, lead us O'er the world's tem-pes-tuous sea,  
*D.C.* Yet pos-sess-ing ev'-ry bless-ing, If our God our Fa-ther be.

*D.C.*

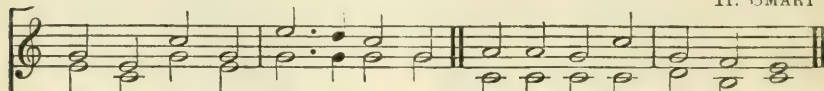
Guard us, guide us, keep us, feed us, For we have no help but Thee;



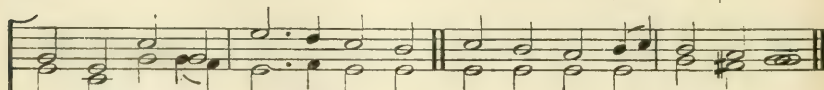
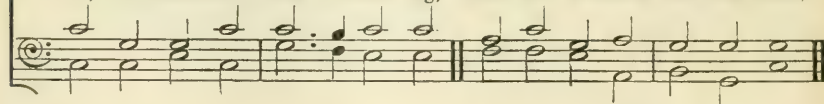
565

## Regent Square. 8.7.8.7.8.7.

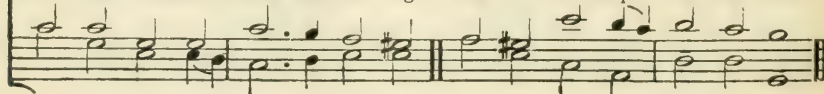
H. SMART



Lo, He comes with clouds descend-ing, Once for fa-voured sin-ners slain;



Thou-sand, thou-sand saints at-tend-ing Swell the tri-umph of His train:



Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes and comes to reign.

566

Triumph. 8.7.8.7.8.7.

Dr. GAUNTLETT.

O'er the gloom - y hills of dark-ness, Look, my soul, be still and gaze;

All the pro - mis - es do tra - vail With a glo - rious day of grace.

Bless - ed ju - bilee, Bless - ed ju - bilee, Let thy glo - rious morn - ing dawn.

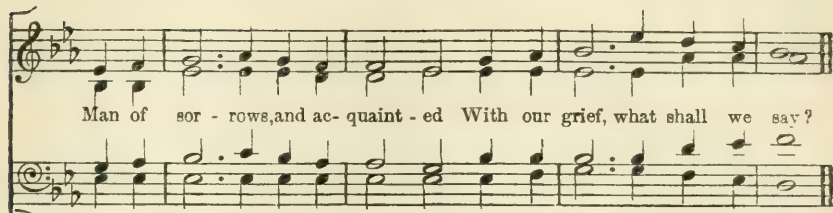
W. T. HOWELL ALLCHIN.

Of the Fa-ther's love be - got - ten, Ere the worlds be - gan to be,

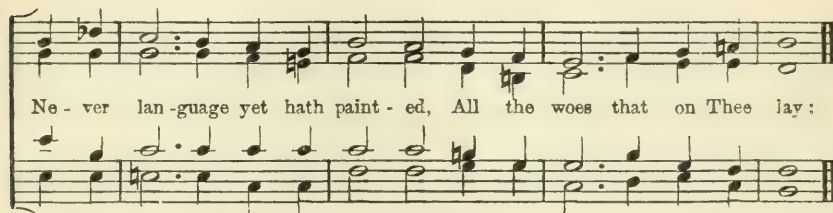
He is Al - pha and O - me - ga, He the Source, the End - ing He,

Of the things that are, that have been, And that fu - ture years shall see,

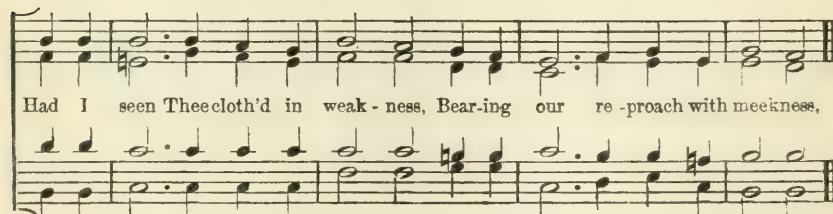
Ev - er - more and ev - er - more! Ev - er - more and ev - er - more.



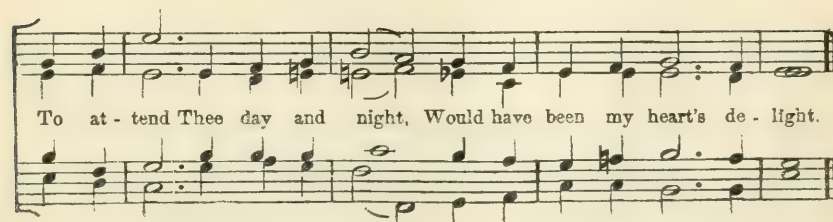
Man of sor - rows, and ac - quaint - ed With our grief, what shall we say?



Ne - ver lan - guage yet hath paint - ed, All the woes that on Thee lay:

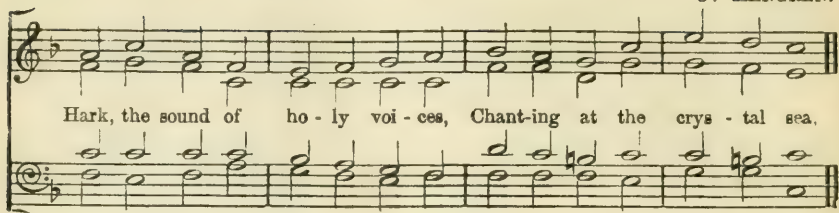


Had I seen Thee cloth'd in weak - ness, Bear - ing our re - proach with meekness,

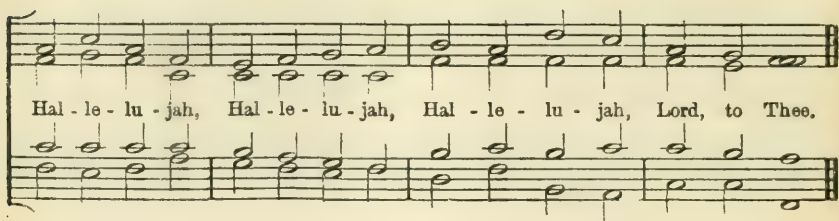


To at - tend Thee day and night, Would have been my heart's de - light.

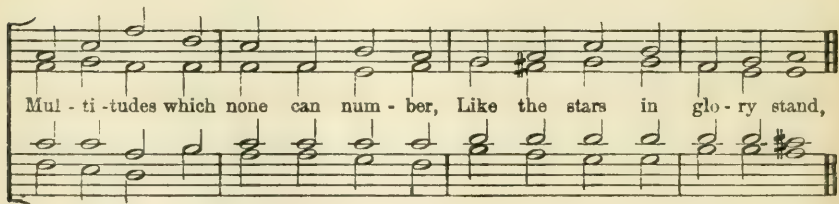




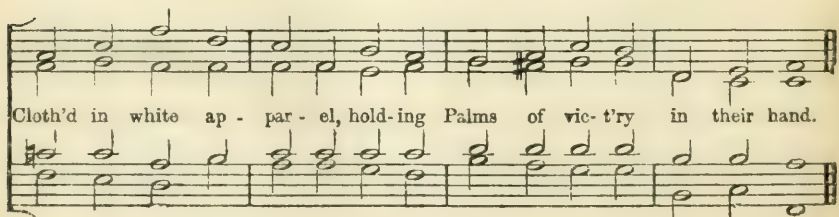
Hark, the sound of ho - ly voi - ces, Chant - ing at the crys - tal sea.



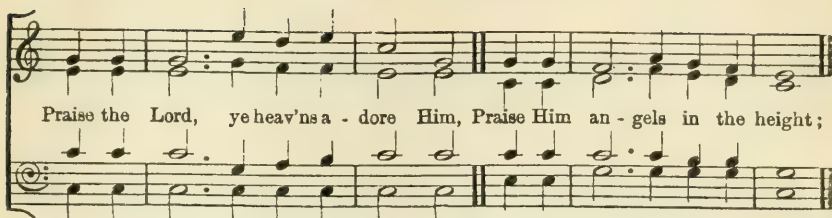
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Lord, to Thee.



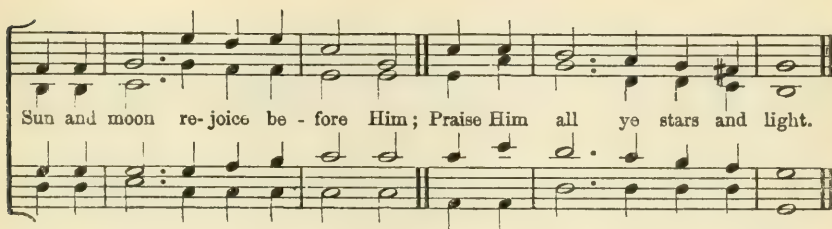
Mul - ti - tudes which none can num - ber, Like the stars in glo - ry stand,



Cloth'd in white ap - par - el, hold - ing Palms of vic - t'ry in their hand.



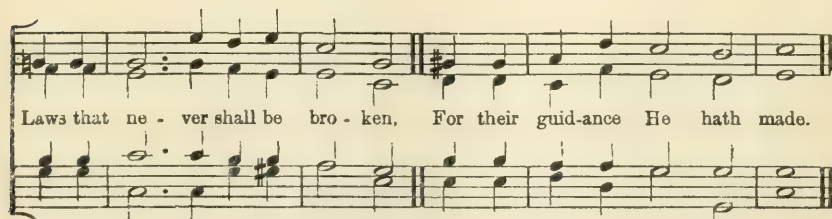
Praise the Lord, ye heav'n's a - dore Him, Praise Him an - gels in the height;



Sun and moon re-joice be - fore Him; Praise Him all ye stars and light.



Praise the Lord, for He hath spo - ken; Worlds His migh - ty voice o - bey'd:



Laws that ne - ver shall be bro - ken, For their guid-ance He hath made.

Sweet the mo-ments, rich in bless-ing, Which be-fore the Cross I spend;

The first system of musical notation for the hymn 'Juxta Crucem'. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The time signature is 8.7.8.7.8.7.8.7. The lyrics are: 'Sweet the mo-ments, rich in bless-ing, Which be-fore the Cross I spend;'.

Life and health and peace pos-sess-ing, From the sin-ner's dy-ing Friend

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'Life and health and peace pos-sess-ing, From the sin-ner's dy-ing Friend'.

Here I rest, for e-ver view-ing Mer-cy pour'd in streams of blood;

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'Here I rest, for e-ver view-ing Mer-cy pour'd in streams of blood;'.

Pre-cious drops my soul be-dew-ing, Plead and claim my peace with God.

The fourth and final system of musical notation on this page. The melody concludes in the treble staff, and the accompaniment concludes in the bass staff. The lyrics are: 'Pre-cious drops my soul be-dew-ing, Plead and claim my peace with God.'

Hark, a thrill-ing voice is sound-ing; "Christ is nigh!" it seems to say;

"Cast a-way the dreams of dark-ness, O ye chil-dren of the day."

Start-led at the so-lemn warn-ing, Let the earth-bound soul a-rise;

All the pow'rs of dark-ness va-nish; Christ, our Day-star mounts the skies.

Saviour, breathe an eve-ning bless-ing, Ere re- pose our spi-rits seal;

Sin and want we come con- fess- ing, Thou can'st save and Thou can'st heal.

Tho' des-true- tion walk a- round us, Though the ar- row past us fly,

An- gel guards from Thee sur- round us, We are safe if Thou art nigh.

Praise to Thee, Thou great Cre - a - tor, Praise be Thine from ev - 'ry tongue ;

Join, my soul, with ev - 'ry crea - ture, Join the u - ni - ver - sal song.

Fa - ther, Source of all com - pas - sion, Pure, un - bound - ed grace is Thine :

Hail ! the God of our sal - va - tion, Praise Him for His love di - vine.



Hail, Thou once de - spi - sed Je - sus, Hail, Thou Ga - li - le - an King;

The first system of music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the staves.

Thou didst suf - fer to re - lease us, Thou didst free sal - va - tion bring

The second system of music continues the melody and accompaniment from the first system. The lyrics are written below the staves.

Hail, Thou a - go - niz - ing Sa - viour, Bear - er of our sin and shame,

The third system of music continues the melody and accompaniment. The lyrics are written below the staves.

By Thy me - rits we find fa - vour, Life is giv - en through Thy Name.

The fourth system of music concludes the piece. The lyrics are written below the staves.

On the dew - y breath of e - ven, While the o - dours mingling rise,

The first system of musical notation for the hymn 'Westbourne'. It consists of two staves, treble and bass, in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The time signature is 8.7.8.7.8.7.8.7. The lyrics are 'On the dew - y breath of e - ven, While the o - dours mingling rise,'.

Borne like in - cense up to hea - ven, Na - ture's eve - ning sac - ri - fice;

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'Borne like in - cense up to hea - ven, Na - ture's eve - ning sac - ri - fice;'. There is a key signature change to C major (one sharp) at the beginning of this system.

With the balm - y offerings blend - ing, Let our glad thanks - giv - ing be,

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'With the balm - y offerings blend - ing, Let our glad thanks - giv - ing be,'.

To Thy throne, O Lord, as - cend - ing, In - cense of our hearts to Thee.

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'To Thy throne, O Lord, as - cend - ing, In - cense of our hearts to Thee,'.

577

## Cleeve. 8.7.8.7.3.

C. J. FROST.

Lord, I hear of showers of bless-ing Thou art scattering full and free;

Showers, the thirst-y land re-fresh-ing; Let some droppings fall on me— E-ven me.

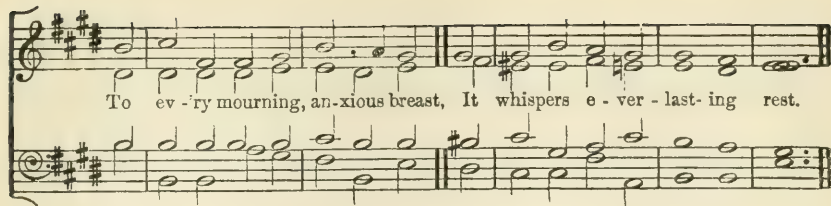
578

## St. Sebastian. 8.7.8.7.8.8.

J. BARNBY.

O Je-sus, sweet-est, ho-liest Name, To God's dear chil-dren giv-en,

A so-lace in their wear-i-ness, A fore-taste of their hea-ven.



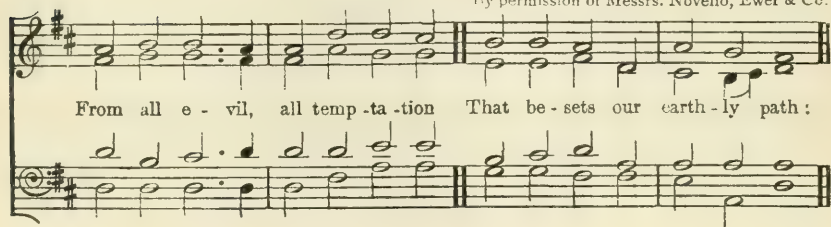
To ev-ry mourning, an-xious breast, It whispers e-ver-last-ing rest.

579

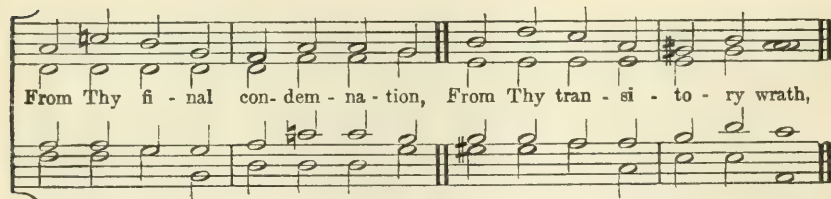
Seaford. 8.7.8.7.8.8.

J. TILLEARD.

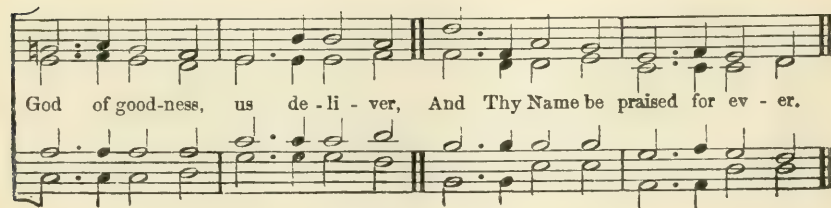
By permission of Messrs. Novello, Ewer & Co.



From all e-vil, all temp-ta-tion That be-sets our earth-ly path:



From Thy fi-nal con-dem-na-tion, From Thy tran-si-to-ry wrath,



God of good-ness, us de-li-ver, And Thy Name be praised for ev-er.

580

## Maitland. 8.7.8.7.8.8.7.

A. E. TOZER.

Out of the depths I cry to Thee, Lord God, O hear my wail - ing,  
Thy gracious ear in - cline to me, And make my pray'r a - vail - ing.

On my misdeeds in mer-cy look; O deign to blot them from Thy book, Or who can stand be - fore Thee?

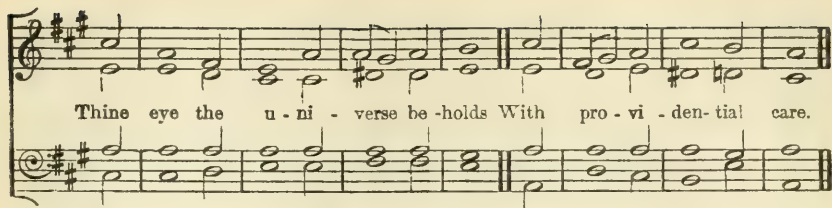
581

## King's College. 8.8.6.8.8.6.

Rev. E. C. WALKER.

That Thou, O Lord, art ev - er nigh, Tho' veil'd in aw - ful ma - jes - ty,

Thy migh - ty works de - clare; Thy hand this earth - ly frame up - holds.

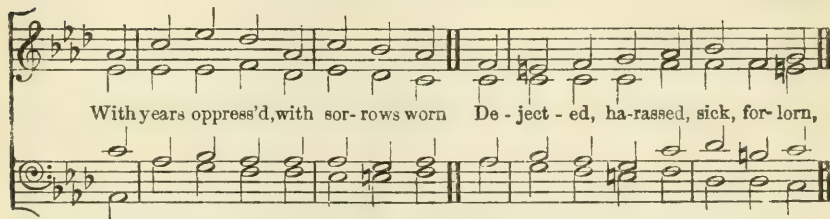


Thine eye the u - ni - verse be - holds With pro - vi - den - tial care.

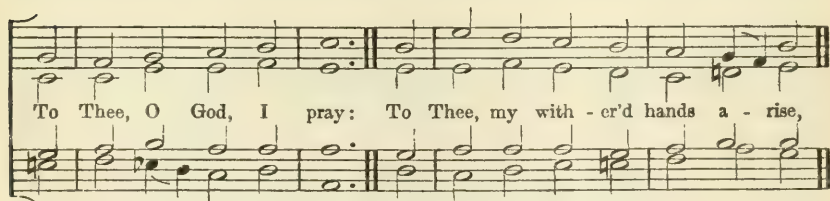
582

**Milberton.** 8.8.6.8.8.6.

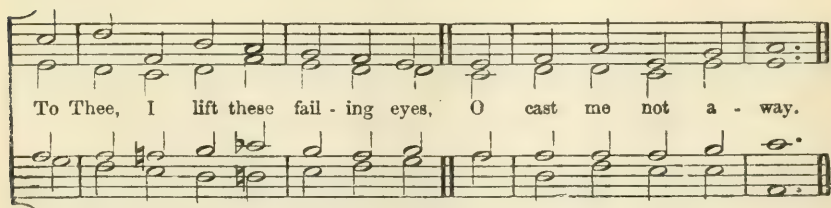
A. STONE.



With years oppress'd, with sor - rows worn De - ject - ed, ha - rass'd, sick, for - lorn,



To Thee, O God, I pray: To Thee, my with - er'd hands a - rise,



To Thee, I lift these fail - ing eyes, O cast me not a - way.



583

## Ravendale. 8.8.6.8.8.6.

W. STOKES.

O love di-vine, how sweet thou art! When shall I find my will-ing heart

All tak-en up by Thee? I thirst, I faint, I die to prove

The great-ness of re-deem-ing love, The love of Christ to me.

584

## The Morning Light. 8.8.6.8.8.6.

E. G. MONK.

From the "Anglican Hymn Book." (By permission.)

The morning light hath shed its beams, And paved its way in liv-ing streams;

Rise, Christian! meet the ray, And while it pours its gold-en fire,

Oh, let it gold-en thoughts in - spire: Up, Chris-tian, hail the day!

585

**Cilicia.** 8.8.6.8.8.6.

W. T. HOWELL ALLCHIN.

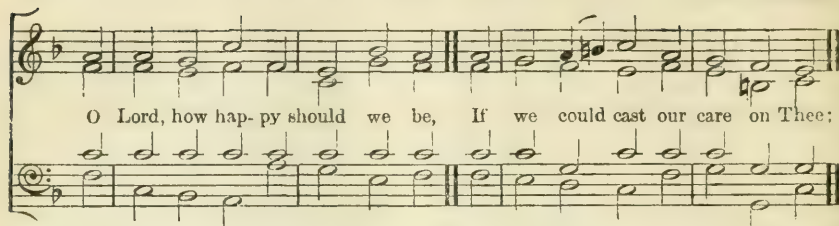
The fes - tal morn, my God, is come That calls me to Thy hallowed dome, Thy presence to a - dore;

My feet the summons shall attend, With willing steps Thy courts ascend, And tread the sa - cred floor.

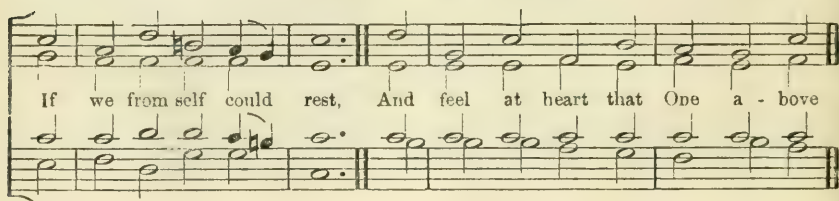
586

**Stourbridge.** 8.8.6.8.8.6.

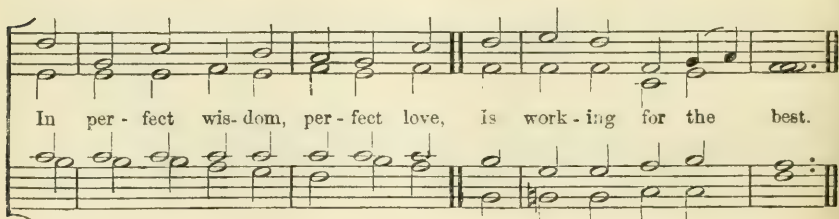
C. E. KETTLE.



O Lord, how hap-py should we be, If we could cast our care on Thee;



If we from self could rest, And feel at heart that One a - bove

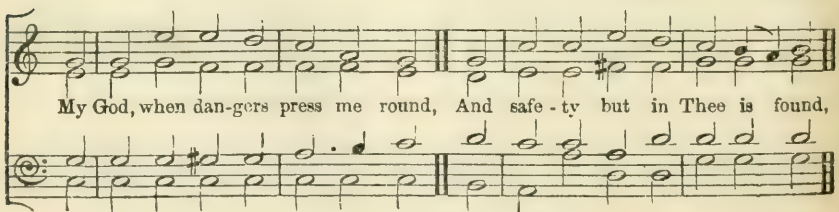


In per - fect wis-dom, per - fect love, is work - ing for the best.

587

**Welfield.** 8.8.6.8.8.6.

Rev. H. A. CROSBIE.



My God, when dan-gers press me round, And safe - ty but in Thee is found,

O leave me not a - lone, Pre - serve my soul from ev' - ry snare,

Grant me Thine aid, and let my pray'r Reach Thine e - ter - nal throne.

588

Campden. 8.8.7.8.8.7.

C. E. KETTLE.

Father, in high hea - ven dwelling, May our evening song be tell - ing Of Thy mercy, large and free;

Thro' the day Thy love hath fed us, Thro' the day Thy care hath led us With di - vin - est char - i - ty.

Fa-ther, in high hea-ven dwelling, May our eve-ning song be tell-ing

Of Thy mer - cy, large and free; Thro' the day Thy love hath fed us,

Thro' the day Thy care hath led us With di - vin - est char - i - ty.

Dark-ly rose the guil - ty morn-ing, When, the King of Glo - ry scorn-ing,

Raged the fierce Je - ru - sa - lem: See the Christ His Cross up - bear - ing,

See Him strick-en, spit on, wear-ing The thorn-plait-ed di - a - dem.

591

# Culham, 8.8.8.3.

A. STONE.

Fierce raged the tem-pest o'er the deep, Watch did Thy an-xious ser-vants keep,

But Thou wast wrapt in guile-less sleep, Calm and still.



592

## In Memoriam. 8.8.8.4.

F. C. MAKER.

By Christ redeemed, in Christ re-stored, We keep the me-mo-ry a-dored,

And show the death of our dear Lord Un-til He come.

593

## Southport. 8.8.8.4.

GEORGE LOMAS.

The ra-diant morn hath passed a-way, And spent too soon her gold-en store;

The sha-dows of de-part-ing day Creep on once more.

594

**Chelmsford.** 8.8.8.4.

A. STONE.

O Lord of earth and sky and sea, To Thee all praise and glo - ry be;

How shall we shew our love to Thee, Who giv - est all?

595

**Agnus Dei.** 8.8.8.6.

Rev. Wm. Blow.

Just as I am, with-out one plea, But that Thy blood was shed for me,

And that Thou bidd'st me come to Thee, O Lamb of God, I come,

## Kardiphonia. 8.8.8.6.

Rev. E. YOUNG

Just as I am, with-out one plea, But that Thy blood was shed for me.

And that Thou bidd'st me come to Thee, O Lamb of God, I come.

## Hosanna. 8.8.8.8.4.7.

C. E. KETTLER

Ho-san-na to the liv-ing Lord! Ho-san-na to th'in-carnate word!

To Christ, Cre-a-tor, Sa-viour, King, Let earth, let heav'n Ho-san-na sing;

Ho - san - na, Lord! Ho - san - na in the high - est!

This musical system consists of a treble and bass staff in G major (one sharp). The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics are placed below the treble staff.

598

**Hosanna, 8.8.8.8.4.7.**

C. J. VINCENT, Jun.

Ho - san - na to the liv - ing Lord! Ho - san - na to th'in - car - nate word!

This musical system continues the melody from the first system. It features a treble and bass staff in G major. The lyrics are placed below the treble staff.

To Christ, Cre - a - tor, Sa - viour, King, Let earth, let heav'n, Ho - san - na sing;

This musical system continues the melody. It features a treble and bass staff in G major. The lyrics are placed below the treble staff.

Ho - san - na Lord, Ho - san - na in the high - est.

This musical system concludes the piece. It features a treble and bass staff in G major. The lyrics are placed below the treble staff.

599

**Bickley.** 8.8.8.8.8.8.

C. E. KETTLE.

When gathering clouds a-round I view, And days are dark and friends are few,

On Him I lean, who not in vain, Ex - perience ev' - ry hu - man pain;

He sees my wants, al - lays my fears, And counts and trea - sures up my tears

600

**Dura.** 8.8.8.8.8.8.

DR. GAUNTLETT.

Lead - er of faith - ful souls, and guide Of all who tra - vel to the sky,

Come, and with us, e'en us, a-bide, Who would on Thee a-lone re-ly:

On Thee a-lone our spir-its stay, While held in life's un-ev-en way.

601

Rousseau. 8.8.8.8.8.8.

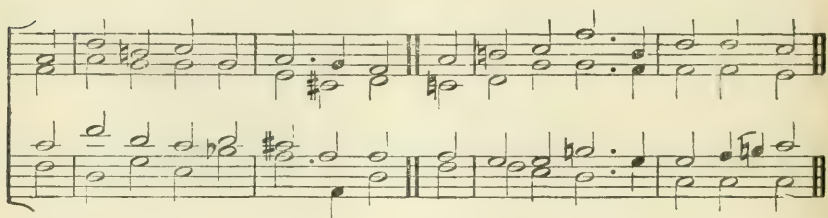
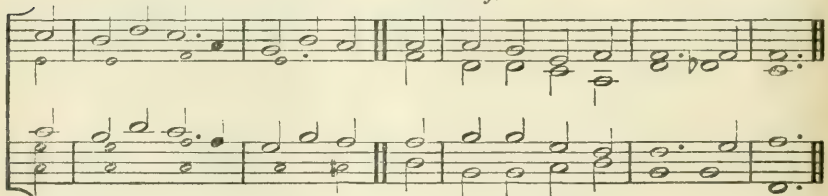
Fine.

Forth from the dark and stor-my sky, Lord to Thine al-tar's shade we fly:  
*D.C.* Wea-ry and weak, Thy grace we pray; Turn not, O Lord, Thy guests a-way.

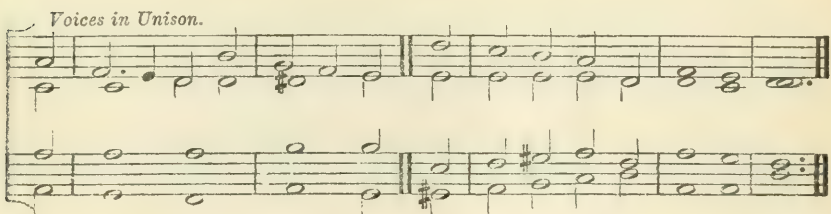
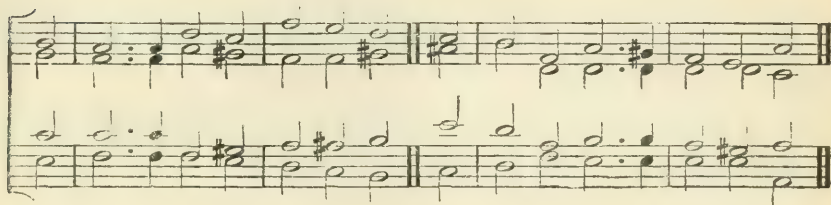
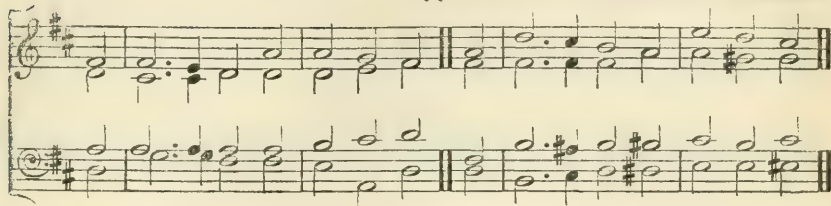
*D.C.*

Forth from the world, its hope and fear, Fa-ther we seek Thy shel-ter here:



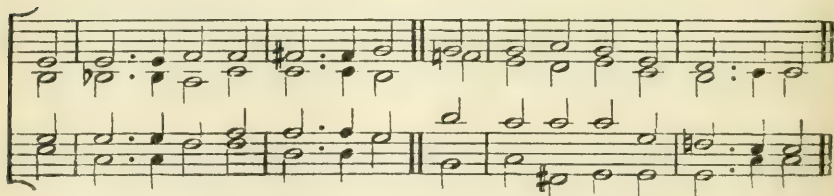
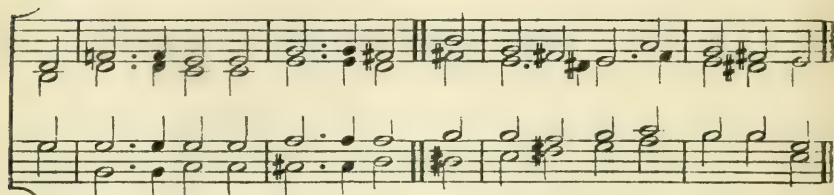
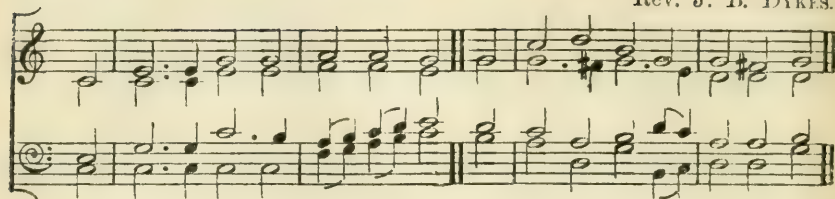
*Voices in Unison.**Harmony.*

Thou hidden love of God, whose height,  
Whose depth unfathomed no man knows,  
I see from far Thy beauteous light,  
Inly I sigh for Thy repose :  
My heart is pained, nor can it be  
At rest till it find rest in Thee.



Thou hidden love of God, whose height,  
 Whose depth unfathom'd no man knows,  
 I see from far Thy beauteous light,  
 Inly I sigh for Thy repose:  
 My heart is pained, nor can it be  
 At rest till it finds rest in Thee.

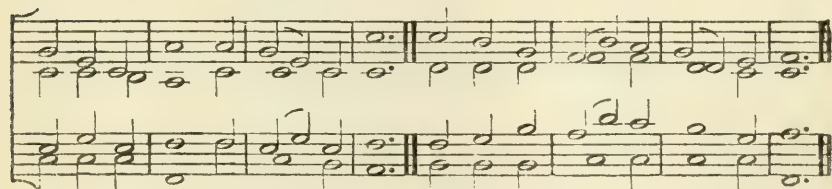
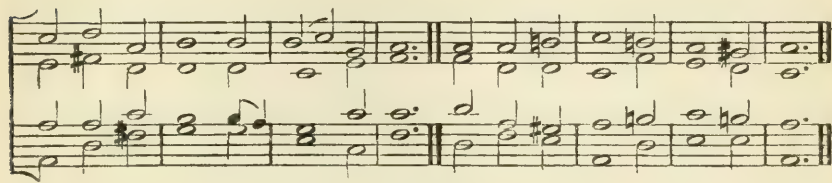
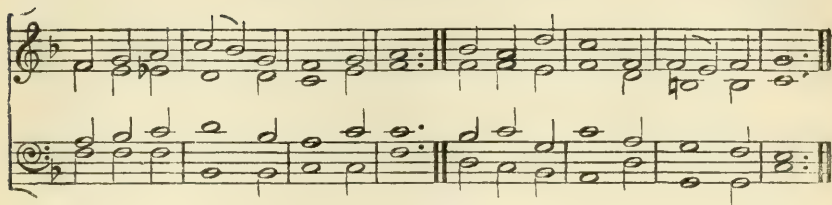
Rev. J. B. DYKES.



Eternal Father, strong to save,  
Whose arm hath bound the restless wave,  
Who bidd'st the mighty ocean deep  
Its own appointed limits keep ;  
O hear us when we cry to Thee,  
For those in peril on the sea.

## Pater Omnium. 8.8.8.8.8.

H. J. E. HOLMES.



Onward thro' life Thy children stray,  
Groping at noon their silent way ;  
Long is the road, and fierce the sun ;  
When will the dreary way be done ?  
Footsore and faint, To Thee we cry,  
Father of all, be very nigh.

606

## St. Catherine. 8.8.8.8.8.8.

J. G. WALTON

God sendeth sun. He send - eth show'r; A-like they're need-ful for the flow'r;

And joy and tears a - like are sent, To give the soul fit nour - ish - ment;

As comes to me, or cloud, or sun, Fa - ther, Thy will, not mine, be done.

607

## St. Hilda. 8.8.8.8.8.8.

ARTHUR H. BROWN.

The day of rest, comes round, { A day to all } dear; { The silver } to sound { That call } Is-ra-el near;  
once more, { believers } { trumpets seem } { the tribes of }

Ye peo-ple all o - bey the call, And in Je - ho - vah's tents ap - pear.

608

**St. Matthias.** 8.8.8.8.8.8.

W. H. MONK.

Sweet Sa-viour, bless us ere we go; Thy word in - to our minds in - stil,

And make our luke-warm hearts to glow With low - ly love and fer - vent will,

Thro' life's long day and death's dark night, O gen - tie Je - sus, be our Light.



I'll praise my Ma - ker with my breath, And when my voice is lost in death,

Praise shall em - ploy my no - bler powers; My days of praise shall ne'er be past,

While life and thought and be - ing last, Or im - mor - tal - i - ty en - dures,

Let all the earth their voi - ces raise, To sing the choic - est psalms of praise;

To sing and bless Je - hovah's Name: His glo - ry let the heathen know;

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style. The bass staff begins with a bass clef and a key signature of one sharp. The accompaniment is written in a simple, homophonic style. The lyrics are written below the staves.

His won - ders to the na - tions shew, And all His sav - ing works pro - claim.

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp. The melody is written in a simple, homophonic style. The bass staff begins with a bass clef and a key signature of one sharp. The accompaniment is written in a simple, homophonic style. The lyrics are written below the staves.

611

# Corpus Christi. 9.8.9.8. or 8.7.8.7.

Bread of the world, in mer - cy bro - ken, Wine of the soul, in mer - cy shed;

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (Bb, Eb). The melody is written in a simple, homophonic style. The bass staff begins with a bass clef and a key signature of two flats. The accompaniment is written in a simple, homophonic style. The lyrics are written below the staves.

By Whom the words of life were spo - ken, And in Whose death our sins are dead.

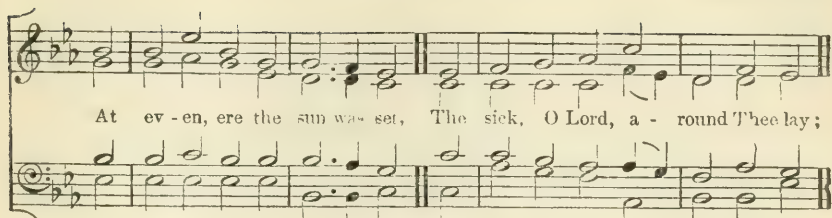
This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, homophonic style. The bass staff begins with a bass clef and a key signature of two flats. The accompaniment is written in a simple, homophonic style. The lyrics are written below the staves.

Thrice Ho - ly God! of wondrous might, O Tri - ni - ty of love di - vine!

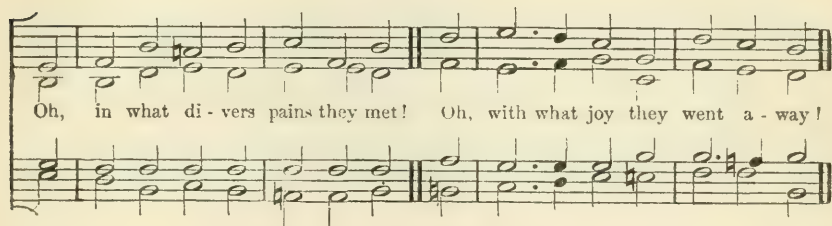
To Thee be - longs un - cloud - ed Light, And ev - er - last - ing joys are Thine.

Be - fore Thy Throne dark clouds a - bound ; A - bout Thee shine such dazzling rays.

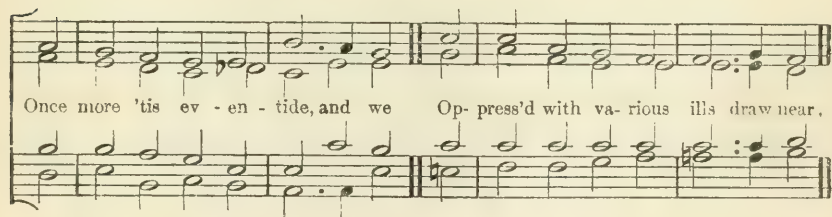
That An - gels, as they stand a - round, For e - ver trem - ble as they gaze



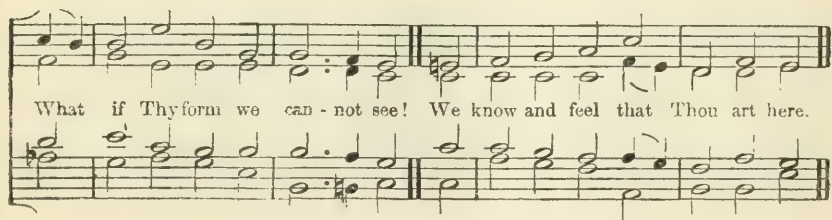
At ev-en, ere the sun was set, The sick, O Lord, a-round Thee lay;



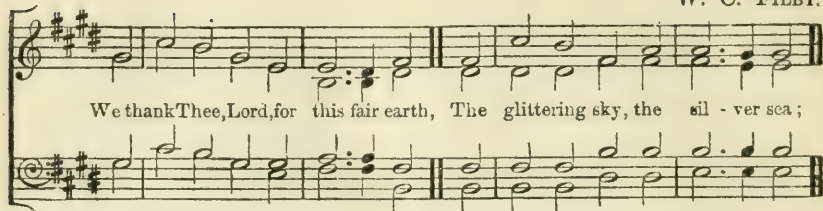
Oh, in what di-vers pains they met! Oh, with what joy they went a-way!



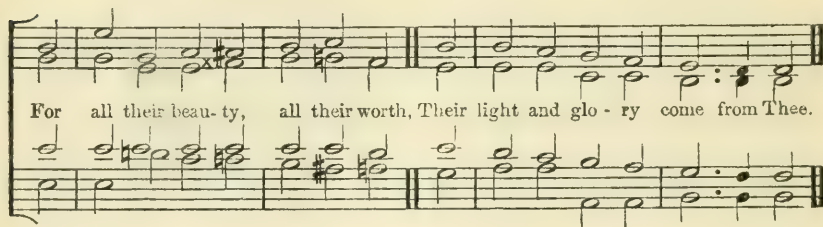
Once more 'tis ev-en-tide, and we Op-press'd with va-rious ills draw near,



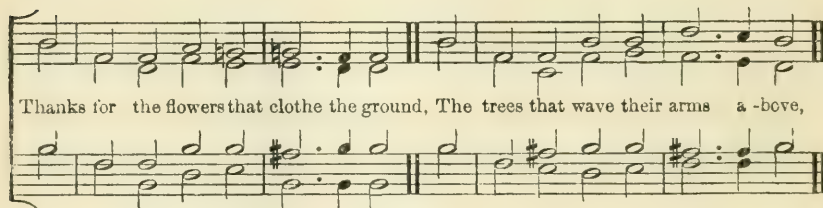
What if Thy form we can-not see! We know and feel that Thou art here.



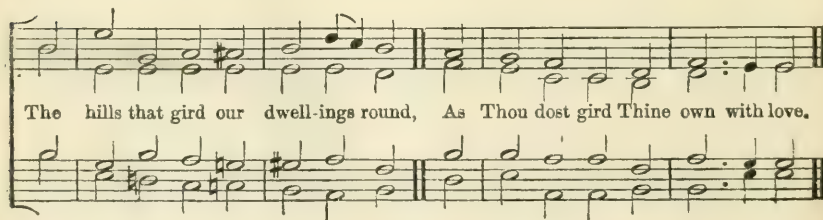
W e thank Thee, Lord, for this fair earth, The glittering sky, the sil - ver sea ;



For all their beau - ty, all their worth, Their light and glo - ry come from Thee.



Thanks for the flowers that clothe the ground, The trees that wave their arms a - bove,



The hills that gird our dwell - ings round, As Thou dost gird Thine own with love.

Wake, awake, for night is flying, The watchmen on the heights are cry-ing; Awake, Je-ru - sa-lem, a -

- rise! Midnight's sol- emn hour is toll- ing, His cha- riot wheels are near- er roll- ing, He comes, pre-

-pare, ye vir- gins wise. Rise up, with will- ing feet Go forth, the Bridegroom meet; Al- le- lu -

- ia! Bear thro' the night your well-trimm'd light, Speed forth to join the mar - riage rite.



Thee, God Al - migh - ty Lord thrice Ho - ly, Thine an - gel - hosts in  
Thy glo - ry fill eth earth and hea - ven, And praise to Thee is

rev - erence low - ly A - dore in sol - emn cease - less hymn :  
e - ver giv - en By Cher - u - bim and Se - ra - phim ;

With veil - ed face they cry, Glo - ry to God Most High, E - ver, e - ver,

We too are Thine ; Thee we con - fess ; We wor - ship Thee ; Thy Name we bless.

617

## Submission. 10.4.10.4.

GEO. LOMAS.

I do not ask, O Lord, that life may be A plea-sant road;

I do not ask that Thou would'st take from me Aught of its load.

618

## Sandon, 10.4.10.4.10.10.

C. H. PURDAY

Lead, kind-ly Light, a - mid th'en-circling gloom, Lead Thou me on;  
The night is dark, and I am far from home, Lead Thou me on;

Keep Thou my feet; I do not ask to see The dia-tant scene; one step enough for me.

Lead, kind - ly Light, amid th' en-cir - cling gloom, Lead Thou me on:

The night is dark, and I am far from home, Lead Thou me on. .

Keep Thou my feet; I do not ask to see . .

The dis - tant scene; one step e - nough for me.

620

**Via Lucis.** 10.6.10.6.

GEORGE LOMAS.

Eye hath not seen Thy glo - ry ; Thou a - lone The path of light hast trod ;

And in Thy kingdom, on the Fa - ther's throne Thou reign - est, Son of God.

621

**Alleluia.** 10.10.7.

ARTHUR COTTMAN.

Sing Al - le - lu - ia forth in du - tecus praise, Ye ci - ti -

- zens of heaven, and sweetly raise An end - less Al - le - lu - ia.

622

**Birchington.** 10.10.10.10.

W. C. FILBY.

A - gain re - turns the day of ho - ly rest, Which, when He made the world, Je - ho - yah blest:

When, like His own, He bade our la - bours cease, And all be pi - e - ty and all be peace.

623

**Dalkeith,** 10.10.10.10.

T. HEWLETT.

By permission of Messrs. Novello, Ewer &amp; Co.

Fa - ther, a - gain in Je - sus' Name we meet, And bow in pen - i - tence be - neath Thy feet:

A - gain to Thee our fee - ble voi - ces raise, To sue for mer - cy and to sing Thy praise.

624

**Ellers.** 10.10.10.10.

E. J. HOPKINS.

Saviour, a - gain to Thy dear Name we raise With one ac - cord our part - ing hymn of praise;

We stand to bless Thee are our worship cease, Then low - ly kneel - ing, wait Thy word of peace

625

**Ebentide,** 10.10.10.10.

G. A. POPE.

Abide with me, fast falls the e - ven - tide; The darkness deep - ens, Lord, with me a - bid;

When o - ther help - ers fail and comforts flee, Help of the help - less, O a - bid with me.



626

## Clarewood. 10.10.10.10.10.

A. STONE.

The day is gently sinking to a close, Fainter and yet more faint the sunlight glows;

O Bright-ness of Thy Father's Glo-ry, Thou, E-ter-nal Light of light, be with us now;

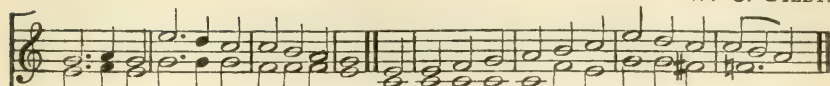
Where Thou art pre-sent, darkness can-not be; Mid-night is glo-rious noon, O Lord, with Thee.

627

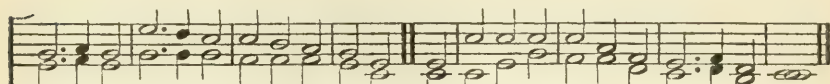
## Cena Domini. 10.10.

A. SULLIVAN.

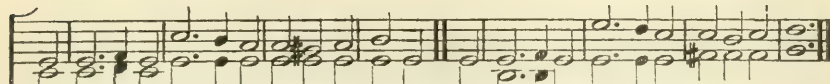
Draw nigh and take the bo-dy of the Lord, And drink the ho-ly blood for you out-poured.



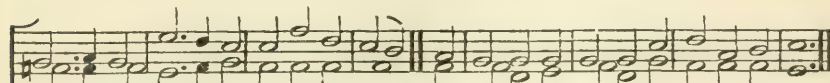
Lift your glad voices in triumph on high, For Je-sus hath ri-sen, and man shall not die; . .



Vain were the ter-rors that gather'd a-round Him, And short the do-min-ion of death and the grave;



He burst from the fet-ters of darkness that bound Him, Re-splendent in glo-ry to live and to save!



Loud was the cho-rus of an-gels on high, The Sa-viour hath ri-sen, and man shall not die!

629

## St. Olaf. 11.10.11.6.

GEORGE LOMAS.

Still will we trust, tho' earth seem dark and dreary, And the heart faint beneath His chast'ning rod;

Though rough and steep our path-way, worn and weary, Still will we trust in God.

630

## Trust. 11.10.11.6.

C. E. KETTLE.

Still will we trust, tho' earth seem dark and dreary, And the heart faint beneath His chast'ning rod.

Though rough and steep our path-way, worn and weary, Still will we trust in God.

631

## Russia, 11.10.11.9.

God the al-ter-ri-ble, Thou Who or-dain-est Thun-der Thy clarion, and light-ning Thy sword;

Shew forth Thy pi-ty on high where Thou reign-est: Give to us peace in our time, O Lord!

632

## Berlin, 11.10.11.10.

From MENDELSSOHN.

Still, still with Thee, when purple morn-ing breaketh, When wake the birds, and all the shadows flee;

Fair-er than morn-ing, lovelier than the day-light, Dawns the sweet conscious-ness I am with Thee.

633

## Dawning. 11.10.11.10.

R. G. CLEMENTS.

Still, still with Thee, when pur-ple morning breaketh, When wake the birds and all the shadows flee;

Fair - er than morn-ing, love-lier than the day - light, Dawns the sweet consciousness I am with Thee.

634

## Integer vite. 11.11.11.5.

FLEMMING.

Lord of our life, and God of our sal - va - tion, Star of our night and Hope of ev-'ry na-tion,

Hear and re - ceive Thy Church's sup - pli - ca - tion, Lord God Al - migh - ty.



By permission of Messrs. Novello, Ewer &amp; Co.

Now God be with us, for the night is clo-sing, The light and dark-ness are of His dis-posing;

And 'neath His sha-dow, here to rest we yield us, For He will shield . . us.

O had I, my Saviour, the wings of a dove, How soon would I soar to Thy presence a-bove;

How soon would I fly where the wea-ry have rest; And hide all my cares in Thy shel-ter-ing breast.



637

# Angelic Songs. 11.10.11.10.9.11.

J. WALCH.

Hark! hark my soul, an - gel-ic songs are swell-ing, O'er earth's green fields and ocean's wave-beat shore,

How sweet the truth those blessed strains are tell-ing, Of that new life when sin shall be no more.

An-gels of Je - sus, An-gels of light, Singing to welcome the pilgrims of the night.

638

# Sanctissimus. 12.10.12.10.

W. H. COOKE

O wor - ship the Lord in the beau - ty of ho - li - ness, Bow down be -

fore Him, His glo - ry pro - claim; With gold of o - be - dience and  
 in - cense of low - li - ness, Kneel and a - dore Him, The Lord is His name.

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music is written in a homophonic style, with chords and single notes. There are repeat signs and fermatas throughout the system.

639

**St. Asaph.** 12.11.12.11.

A. H. MANN, Mus. Bac., Oxon.

How calm - ly the eve - ning once more is des - cend - ing, As  
 kind as a pro - mise, as still as a prayer; O wing of the Lord, in Thy  
 shel - ter be - friend - ing, May we and our households con - tin - ue to share.

This musical system continues the piece and consists of three staves. The key signature changes to two flats (Bb and Eb). The notation continues with various musical symbols including notes, rests, and repeat signs. The lyrics are placed below the staves, aligned with the corresponding musical phrases.

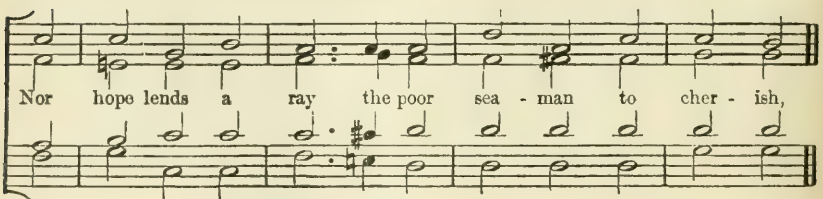
W. H. COOKE



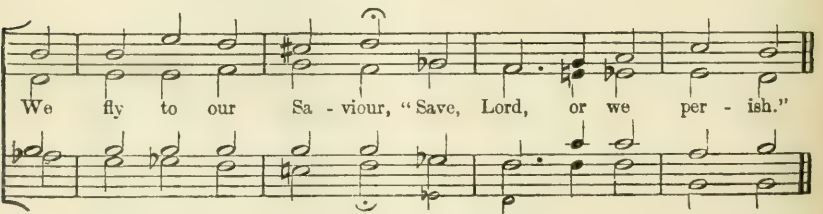
When through the torn sail the wild tem - pest is stream - ing,—



When o'er the dark wave the red light - ning is gleam - ing,—



Nor hope lends a ray the poor sea - man to cher - ish,

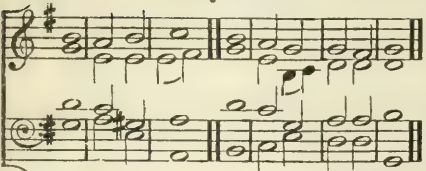


We fly to our Sa - viour, "Save, Lord, or we per - ish."

# Single Chants.

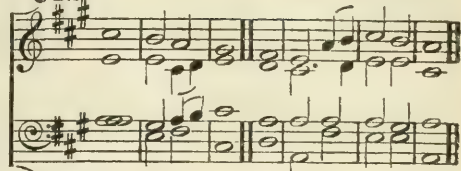
641

Very Rev. Dr. ALDRICH.



642

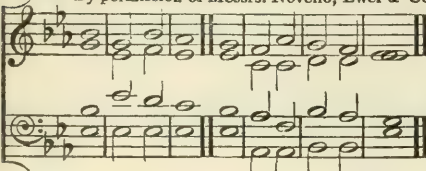
Rev. R. BACON



643

J. BARNBY.

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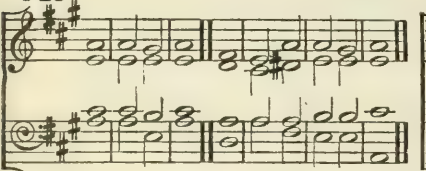
644

Dr. CHARD.



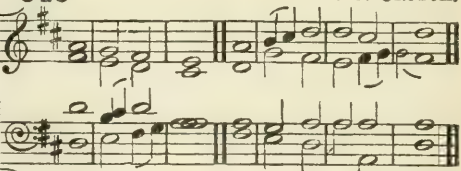
645

Dr. CROTCH.



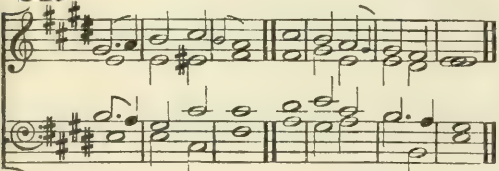
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Dr. CROTCH.



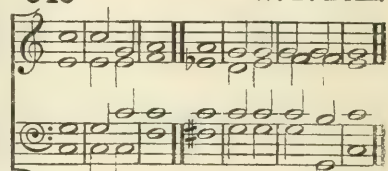
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Dr. CROTCH.



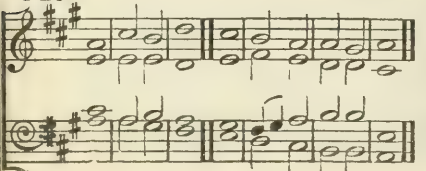
648

W. F. DYER.



649

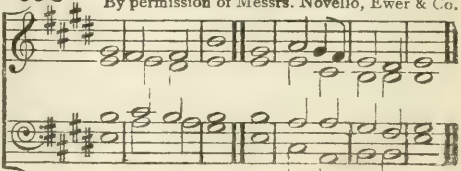
Goss.



650

Goss.

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651

Dr. W. HAYES. 652

HINDLE.

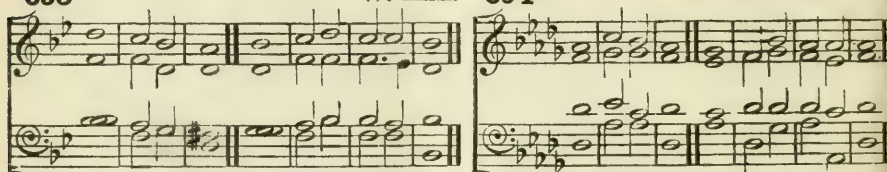


653

W. HINE.

654

J. W. LAWSON

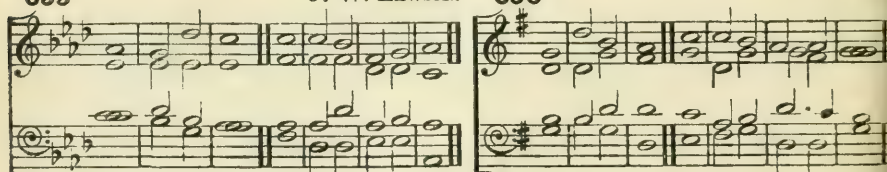


655

J. W. LAWSON.

656

W. LEE

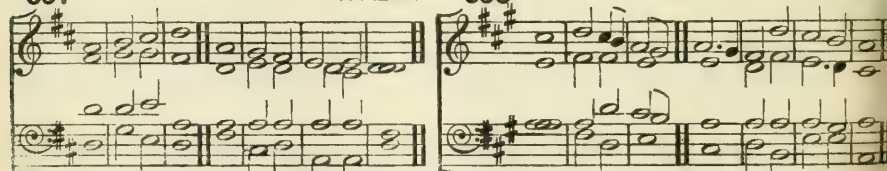


657

W. LEE.

658

NARES

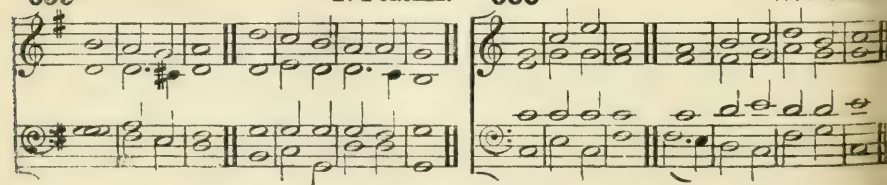


659

T. PURCELL.

660

W. RUSSELL





661

W. RUSSELL. 662

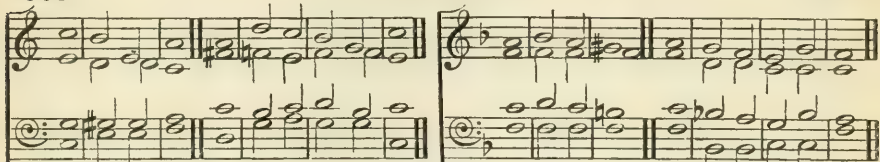
SAVAGE.



663

A. STONE. 664

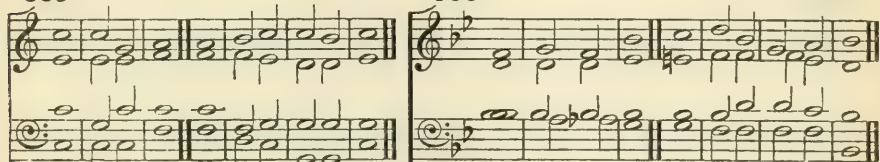
A. STONE.



665

TALLIS. 666

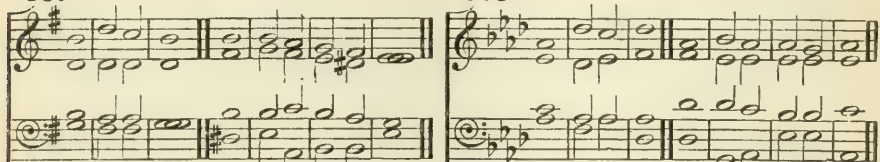
T. T. TRIMNELL.



667

T. T. TRIMNELL. 668

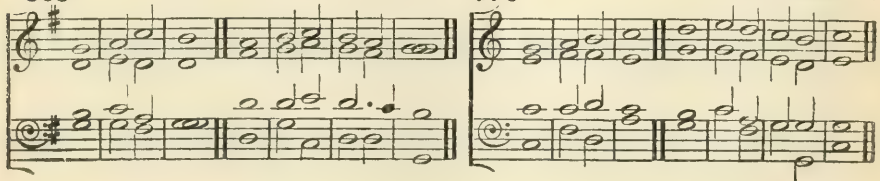
Rev. W. TUCKER.



669

W. WAINWRIGHT. 670

Dr. WOODWARD.

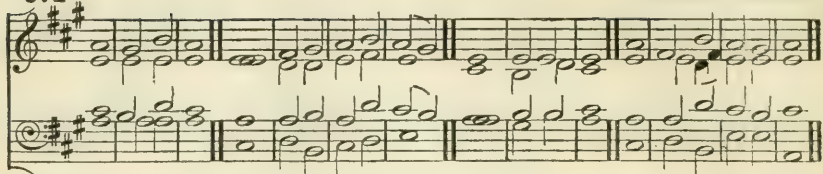




## Double Chants.

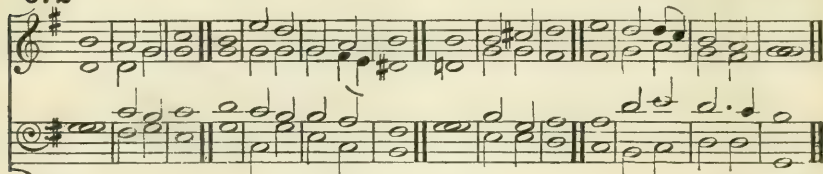
671

THOMAS BENNETT



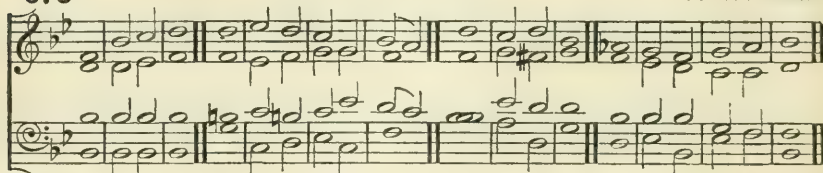
672

Rev. W. BLOW.



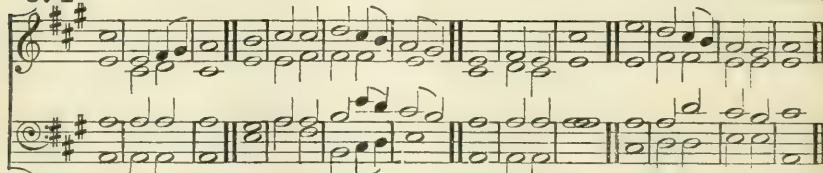
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R. W. DIXON.



674

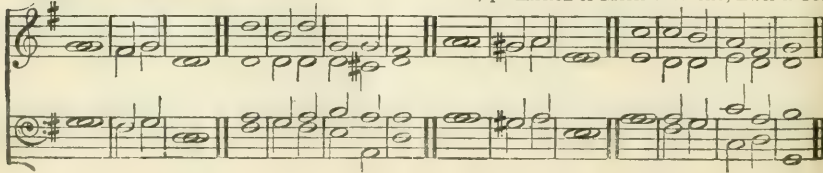
R. W. DIXON.



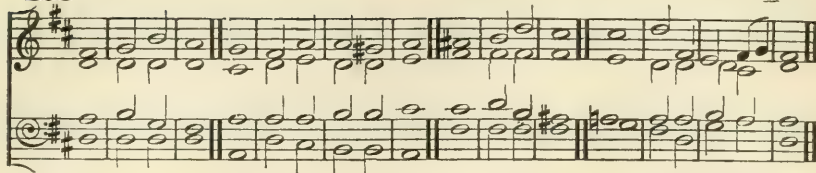
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Sir G. J. ELVEY.

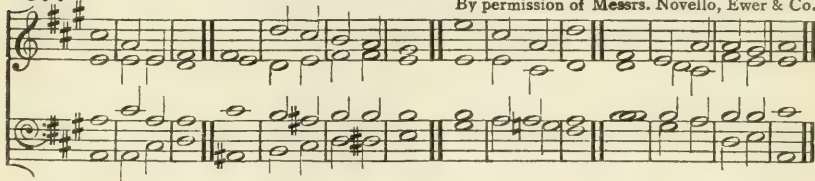
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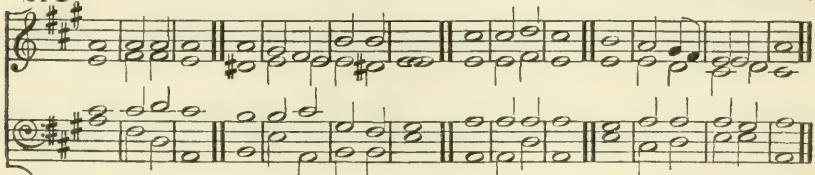
Sir G. J. ELVEY.  
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Sir G. J. ELVEY.  
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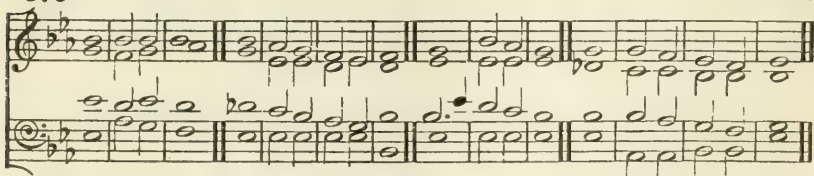
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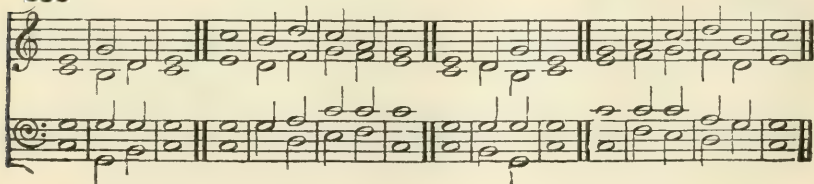
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J. T. HARRIS.



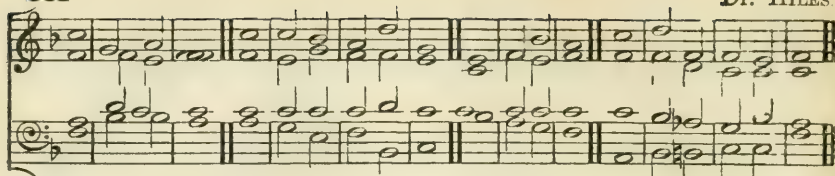
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Rev. W. H. HAVERGAL.



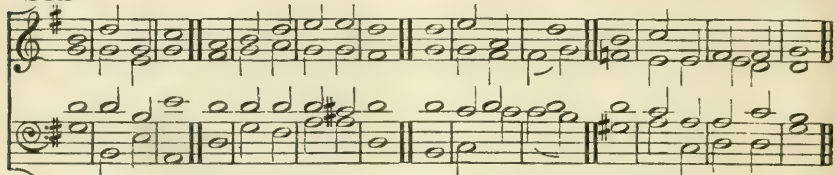
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Dr. HILES.



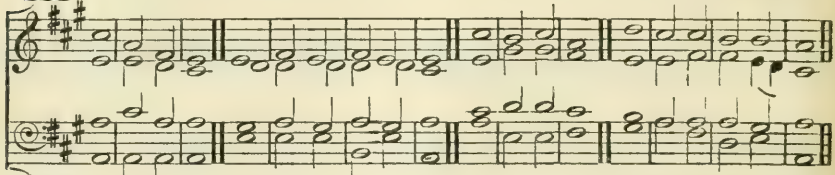
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Dr. HILES.



683

H. J. E. HOLMES.



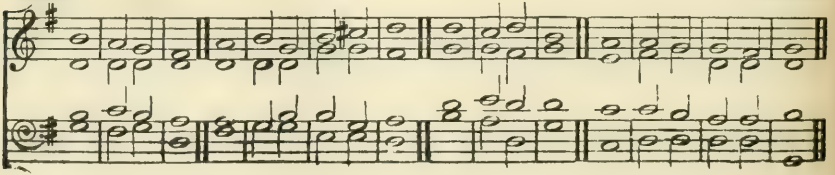
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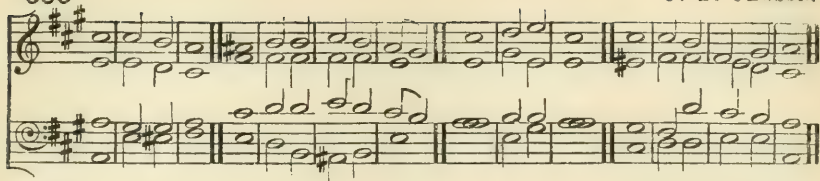
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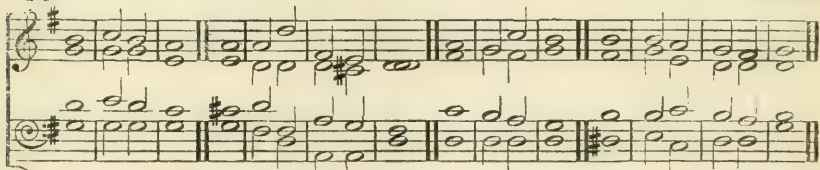
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J. P. JEWSON.



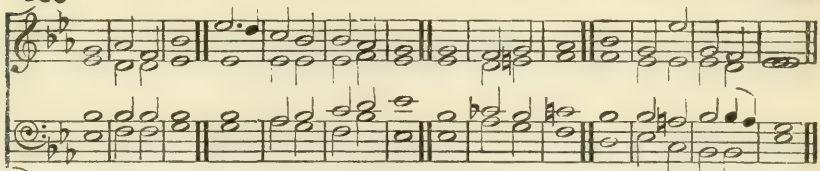
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B. St. J. B. JOULE.



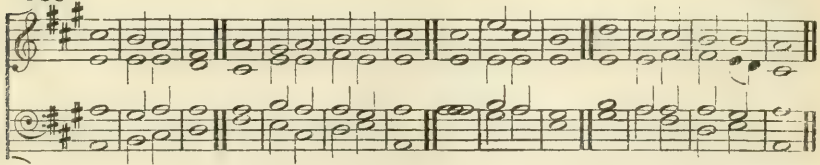
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B. St. J. B. JOULE. from SPOHR.



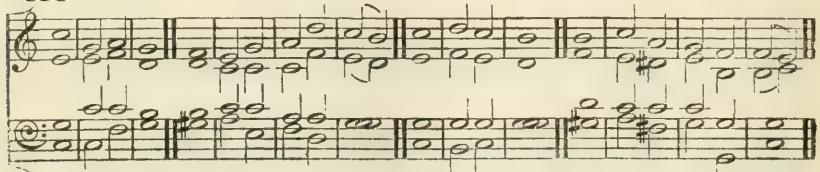
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J. KITCHEN.



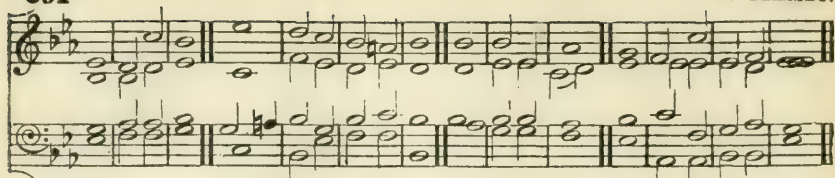
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LINGARD.



691

R. MASSEY.



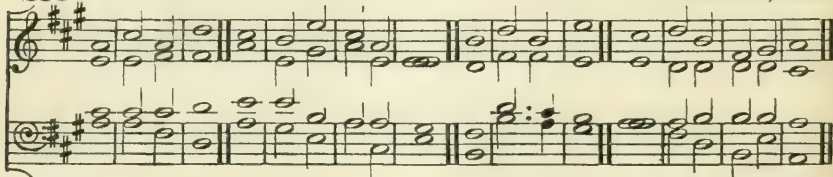
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Dr. E. G. MONK.



693

Sir F. A. G. OUSELEY, Bart.



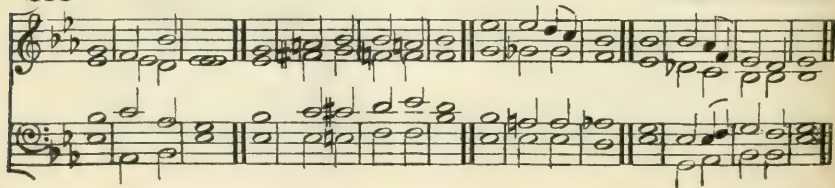
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JOSEPH ROBINSON.



695

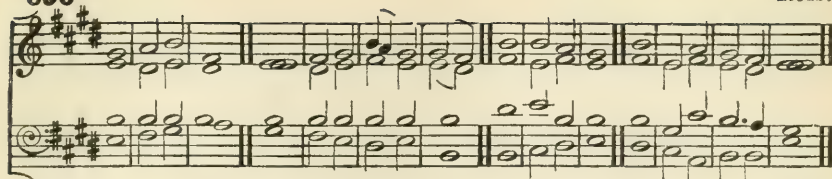
JOSEPH ROBINSON.





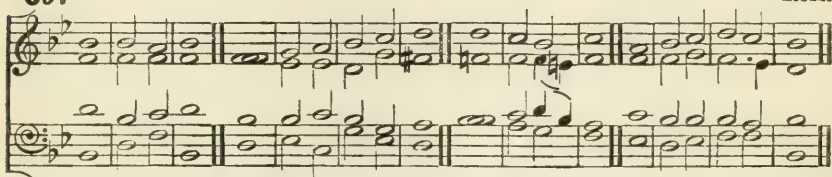
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ROSS.



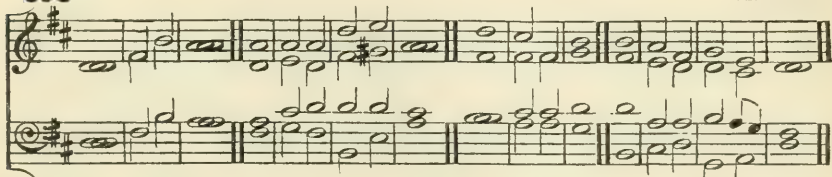
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ROSS.



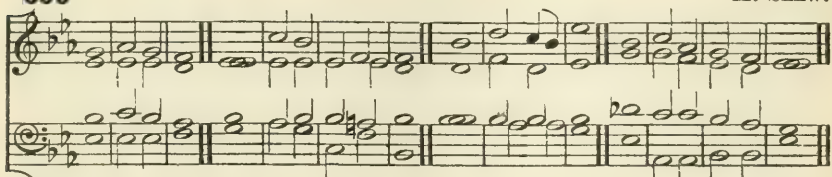
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A. SHAW.



699

A. SHAW.



700

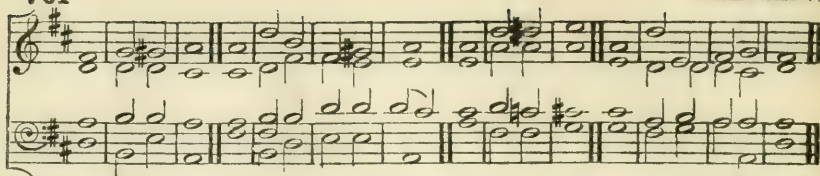
A. SHAW.





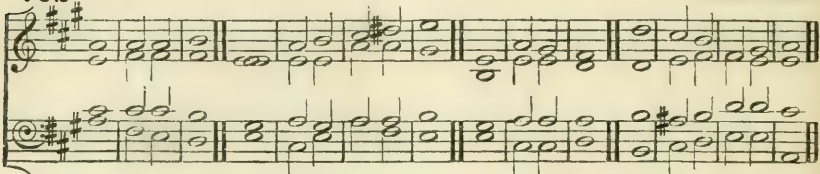
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JAMES SHAW.



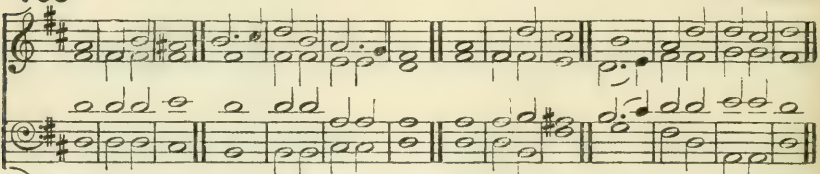
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JAMES SHAW.



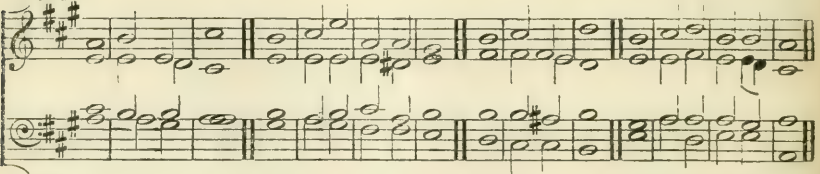
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W. SHORE.



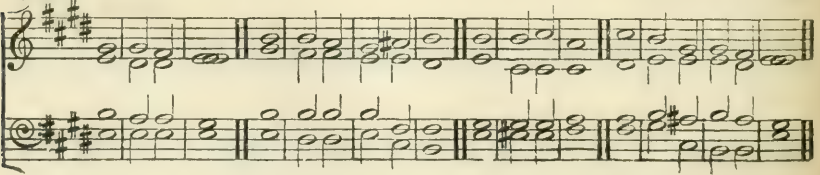
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W. SMALLWOOD.



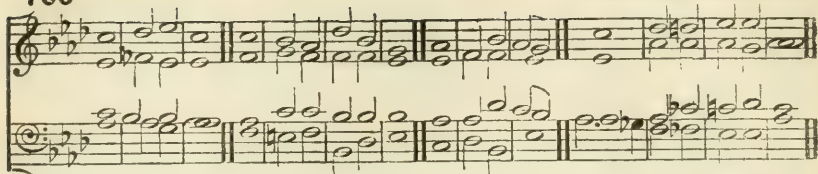
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W. SMALLWOOD.



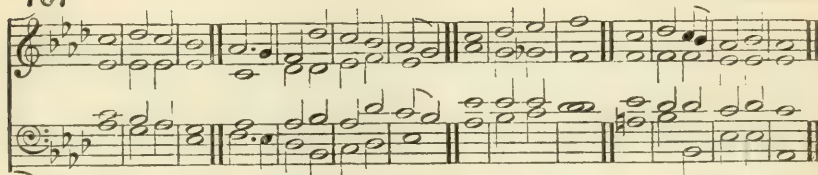
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Dr. STAINER, from SPOHR.



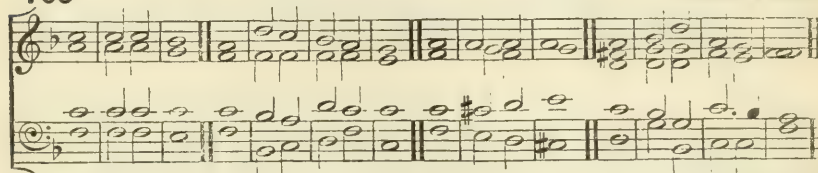
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T. T. TRIMNELL.



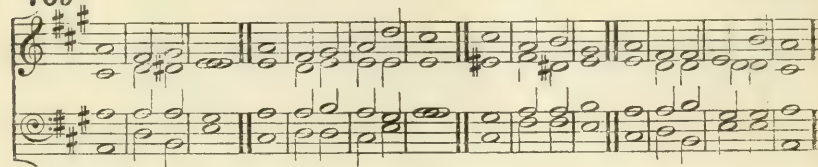
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JAMES TURLER.



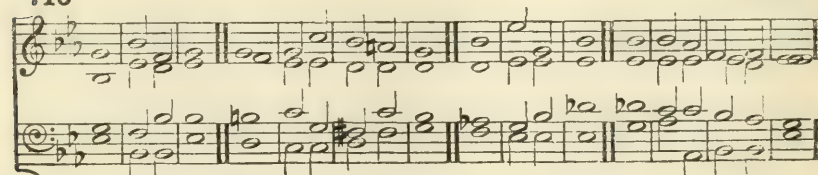
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J. WALCH.



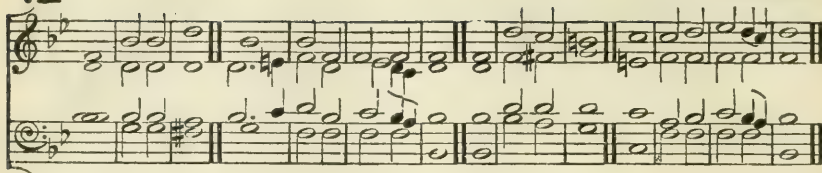
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J. WALCH.



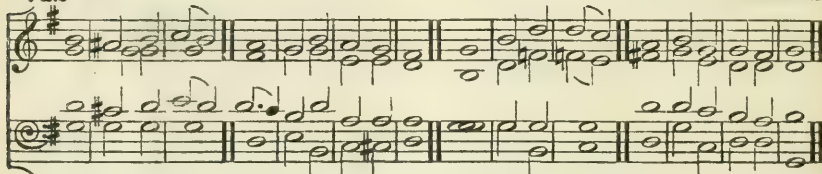
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Dr. WALMISLEY.



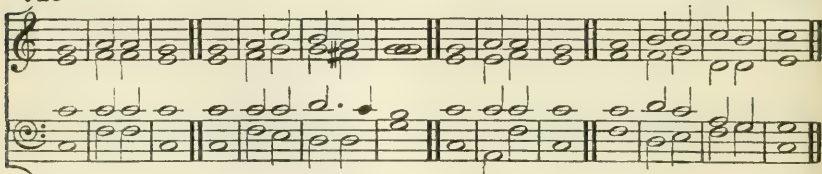
712

C. J. WHITTINGTON.



713

W. WILCOX.



714

W. WILCOX.



715

## Dudbridge. 3. 7. 7. 7. 8.

E. Moss.

By permission, from the "Home Hymn Book."

Heart, be still! In the dark-ness of thy wee, Bow thou si-lent -

- ly and low; Comes to thee what-e'er God will,— Be thou still, be thou still!

716

## St. Winifred's. 4. 4. 7. 8. 8. 7.

Rev. Sir F. A. G. OUSELEY.

An-gels ho-ly, High and low-ly, Sing the praises of the Lord! Earth and sky, all

liv-ing na-ture, Man, the stamp of thy Cre-a-tor, Praise ye, praise ye, God the Lord!

717

## Windermere 4.4.7. 8.8.7.

F. C. MAKER.

*p* *cres.*

An - gels ho - ly, High and low - ly, Sing the prais - es of the Lord!

*f*

Earth and sky, all liv - ing na - ture, Man, the stamp of

*f*

*ff*

thy Cre - a - tor, Praise ye, praise ye, God the Lord.

*ff*

718

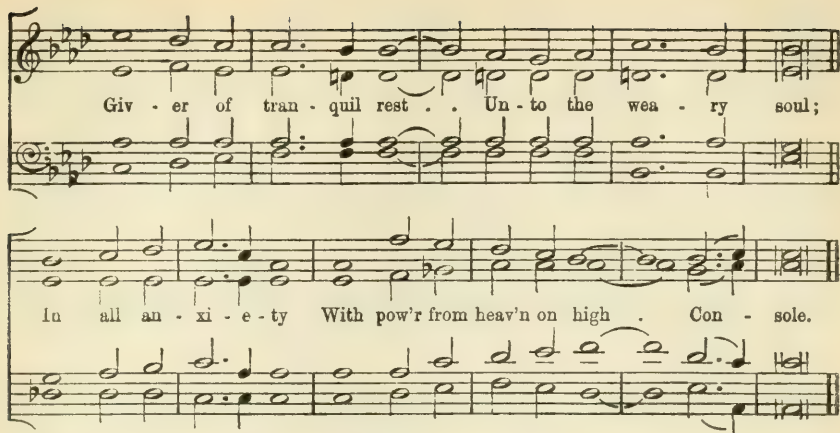
## Hurstmonceux. P.M.

E. PROUT.

*Slowly and tenderly.*

Come Thou, O come; Sweet - est and kind - li - est,



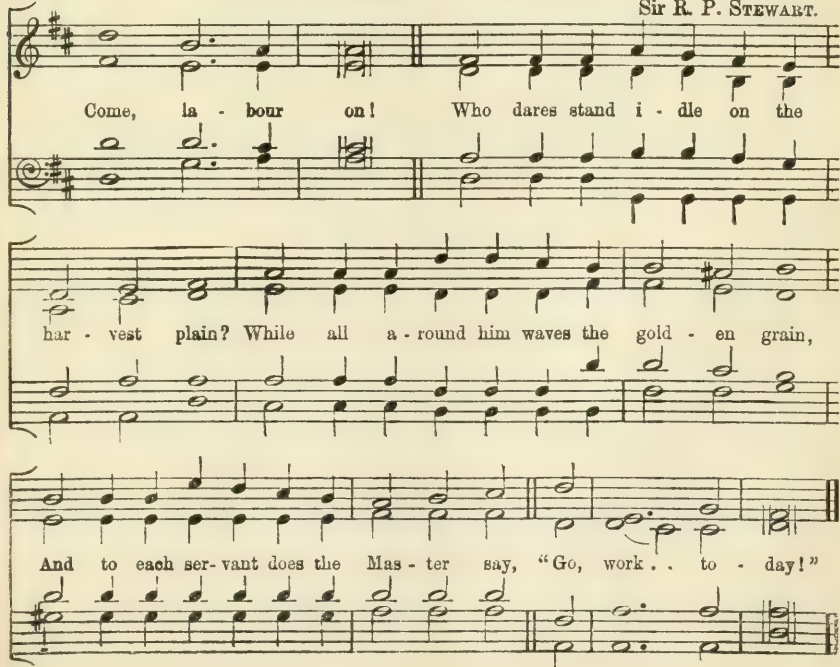


Giv - er of tran - quil rest . . Un - to the wea - ry soul;  
In all an - xi - e - ty With pow'r from heav'n on high . Con - sole.

719

**Ora, labora.** 4. 10. 10. 10. 4.

Sir R. P. STEWART.



Come, la - bour on! Who dares stand i - dle on the  
har - vest plain? While all a - round him waves the gold - en grain,  
And to each ser - vant does the Mas - ter say, "Go, work . . to - day!"



Sa-viour and Mas-ter, These say-ings of Thine, . . . Help me to

make them . . . Do-ings of mine; . . . Words that like beams Of hu-

-man-i-ty shine, . . . By them let me build up The ho-ly, di-vine.

Je-sus, still lead on, Till our rest be won! And although the way be cheerless

We will fol-low, calm and fear-less; Guide us by Thy hand To our fa-ther-land.

722

Spire. 5.5. 8.8. 5.5.

ADAM DRESSE, 1680.

Who as Thou makes blest, Je - sus, sweet - est rest, Choic - est

good, all good out - vy - ing, Life of sin - ners, lost and

dy - ing, And their light so blest, Je - sus, sweet - est rest.

723

Harvest. 5.6. 6.5. 9.

JOHN ADCOCK.

*p* The fields are all white, And the reap - ers are few; We chil - dren are

*cres.* will - ing, But what can we do To work for our Lord in His har - vest?

ARTHUR BERRIDGE.

The fields are all white, And the reapers are few; We children are willing, But  
what can we do . . . To work for our Lord in His harvest?

JOHN E. WEST.

Lord God Om - ni - po - tent, Lord God a - lone, High o'er the fir - ma - ment  
Plant - ing Thy Throne, Cur - tained a - bout with Light, Un - der Thy feet a bright  
Pave - ment of stars, No shade of dark - some night Thy glo - ry mars.

Be - lov - ed, let us love! . . . Love is of God; . .

In God a - lone hath love . . . Its true a - bode. . .

*Unison.* *Harmony.* *Unison.*

Hark! 'tis the watchman's cry, Wake, breth - ren wake! Je - sus our

*Harmony.*

Lord is nigh; Wake, breth - ren, wake! Sleep is for sons of night, Ye are chil - dren

of the light, Yours is the glo - ry bright; Wake, breth - ren, wake!

Sa - viour, bless - ed Sa - viour, Lis - ten while we sing;

The first system of the hymn 'Ebersley' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

Hearts and voi - ces rais - ing Prais - es to our King.

The second system of the hymn 'Ebersley' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

All we have to of - fer, All we hope to be,

The third system of the hymn 'Ebersley' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

Bo - dy, soul, and spi - rit, All we yield to Thee.

The fourth system of the hymn 'Ebersley' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.



Chris - tian, dost thou see . . them On the ho - ly ground,

*p*

How the troops of Mi - dian Prowl and prowl a - round?

Chris - tian, up and smite them, Count - ing gain but loss;

*f*

Smite them by the . . mer - it Of the ho - ly Cross.

*f*



W. PITTS.

Sa - viour, bless - ed Sa - viour, Lis - ten while we sing;

The first system of music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The melody is in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the staves.

Hearts and voi - ces rais - ing Prais - es to our King.

The second system of music continues the melody and accompaniment from the first system. The lyrics are written below the staves.

All we have to of - fer, All we hope to be, . . .

The third system of music continues the melody and accompaniment. The lyrics are written below the staves.

Bo - dy, soul, and spi - rit, All we yield to Thee.

The fourth system of music concludes the piece. The lyrics are written below the staves.

ALBERT LOWE

From the "Song of Praise," by permission of Lady Victoria E. Freke.

Brightly gleams our ban - ner Pointing to the sky, Waving wand'ers on - ward

To their home on high. Journeying o'er the de - sert, Glad - ly thus we pray,

And with hearts u - nit - ed Take our heavenward way. Brightly gleams our ban - ner

Point - ing to the sky, Wav - ing wand'ers on - ward To their home on high.

Bright - ly gleams our ban - ner Point - ing to the sky,

Wav - ing wan - d'ers on - ward To their home on high. Journeying o'er the

de - sert, Glad - ly thus we pray, And with hearts u - nit - ed Take our

heaven - ward way. Brightly gleams our ban - ner Point - ing to the sky,

*Ped.*

*rall.*  
Wav - ing wan - d'ers on - ward To their home . . on high.

*f*  
On - ward, Chris - tian sol - diers, March - ing as to war,

*f*  
With the Cross of Je - sus Go - ing on be - fore. Christ the Roy - al

*cres. molto.*  
Mas - ter Leads against the foe; . . . For - ward in - to bat - tle,

See, His ban - ners go! On - ward, Chris - tian sol - diers, March - ing as to

war, With the Cross of Je - sus Go - ing on be - fore.

On - ward, Chris-tian sol - diers, March-ing as to war, . . .

The first system of music features a treble and bass staff. The melody is in the treble staff, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

With the Cross of Je - sus Go-ing on be - fore. Christ the Roy - al

Org.

The second system continues the melody and accompaniment. It includes a double bar line and a repeat sign. The organ part is indicated by the 'Org.' label below the bass staff.

Mas - ter Leads a - gainst the foe; . . . For-ward in - to bat - tle,

The third system continues the melody and accompaniment. It includes a double bar line and a repeat sign.

See, His ban-ners go! On-ward, Chris-tian sol - diers, March-ing as to

The fourth system continues the melody and accompaniment. It includes a double bar line and a repeat sign.

war, . . . With the Cross of Je - sus Go-ing on be - fore.

The fifth system concludes the piece. It includes a double bar line and a repeat sign.



Who is on the Lord's side? Who will serve the King?

Who will be His help-ers Oth-er lives to bring? Who will leave this

world's side? Who will face the foe? . . Who is on the Lord's side? Who will

for Him go? . . . By Thy call of mer-cy, By Thy grace di-

-vine, . . . We are on the Lord's side, Sa-viour, we are Thine.



J. STAINER.

From the "Song of Praise," by permission of Lady Victoria E. Freke.

For- ward! be our watch-word, Steps and voi-ces joined; Seek the things be-

- fore us, Not a look be-hind; Burns the fie-ry pil-lar

At our ar-my's head;.. Who shall dream of shrink-ing,

By our Cap-tain led?.... For-ward thro' the de-sert

Thro' the toil and fight; Jor-dan flows be-fore us, Si-on beams with light.

737

Sunderland. 6.5. 6.5. 6.6. 6.5.

ERSKINE ALLON.

When shall we meet a-gain, Meet ne'er to sev-er? When will peace

wreath her chain Round us for ev-er? Our hearts will ne'er re- pose,

Safe from each blast that blows, In this dark vale of woes; Nev-er, no, nev-er.

So tired!— I fain would rest, But, Lord, Thou know-est best, I

wait on Thee. I will toil on from day to

day, Bear-ing my cross, and on - ly pray To fol - low Thee.

Ah Je - sus! the mer it Of all that Thou hast borne,

Mak - eth me in - her - it The crown that hath no thorn.

740

Proctor. 6.6. 6.6.

E. MINSHALL.

God from on high hath heard; Let sighs and sor-rows cease;

The skies un-fold, and lo! De-scends the gift . . of . . peace.

741

Haberger. 6.6. 6.6. 6.6.

J. W. ELLIOTT.

Thy life was given for me! Thy blood, O . . Lord, was shed

That I might ran-som'd be, . . And quick-en'd from the dead.

Thy life was given for me: What have I given for Thee?

Come to the Saviour now, He gently calleth thee; In true re-pentance bow, Be -

- fore Him bend the knee. He wait-eth to be-stow Sal - va - tion, peace and love,

True joy on earth be-low, A home in heaven a - bove. Come, come, come.

We ask for Peace, O Lord! Thy chil - dren ask Thy Peace;

Not what the world calls rest, That toil and care should cease,



That thro' bright sunny hours Calm life should fleet a - way, And tran - quil night should

fade in smil-ing day;— It is not for such Peace that we would pray.

744

Brookwood. 6.6. 6.6. 6.6. 6.8.

J. WALCH.

Where shall we learn to die? Go, gaze with stead-fast eye On dark Geth -

- se - ma - ne, Or dark - er Cal - va - ry, Where, thro' each lin - g'ring hour,

The Lord of grace and pow'r, Most low-ly and most High, Hast taught the Christian how to die.



HANDEL

Re - joice, the Lord is King, Your Lord and King a dore;

Mor - tals, give thanks and sing, And tri - umph ev - er - more:

Lift up your heart, lift up your voice; Re-joice, a - gain, I say, re - joice.

## 746 Hushed was the Evening Hymn. 6.6. 6.6. 8.8.

ARTHUR SULLIVAN.

*Unison.*

Hushed was the even - ing hymn, The Tem - ple courts were dark; The

lamp was burn-ing dim Be-fore the sa - cred ark; When sud-den-ly a

voice Di - vine Rang thro' the si - lence of the shrine.

747

**Portus Salutis. 6.6. 6.6. 8.8.**

ARTHUR MORRIS EDWARDS.

Safe home, safe home in port! Rent cord-age, shat-ter'd deck,

Torn sails, pro-vis-ions short, And on-ly not a wreck:

But oh, the joy up-on the shore To tell our voy-age pe-rils o'er!

J. WALCH.

Crown Him with ma - ny crowes, The Lamb up - on His Throne;

The first system of musical notation for the song 'Coronamento'. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style. The bass staff begins with a bass clef and a key signature of one sharp. The accompaniment is written in a simple, hymn-like style. The lyrics are printed below the staves.

Hark! how the heaven-ly an-them drowns All mu - sic but its own:

The second system of musical notation. The treble staff continues the melody from the first system. The bass staff continues the accompaniment. The key signature changes to two sharps (F# and C#) at the end of the system. The lyrics are printed below the staves.

A - wake, my soul, and sing . . Of Him Who died for thee,

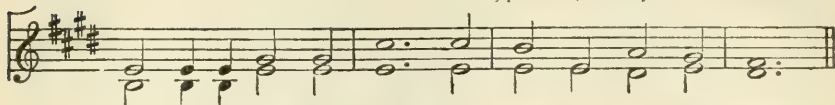
The third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The key signature remains two sharps. The lyrics are printed below the staves.

And hail Him as thy match-less King Through all e - ter - ni - ty.

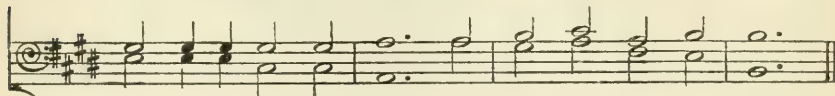
The fourth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The key signature remains two sharps. The lyrics are printed below the staves.

Sir G. J. ELVEY.

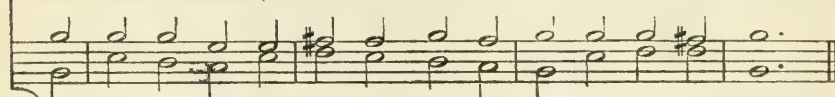
By permission, from "Hymns Ancient and Modern."



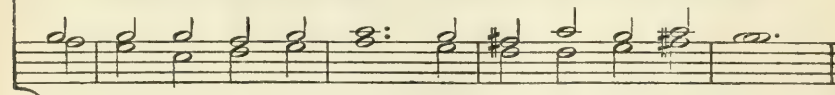
Crown Him with ma - ny crowns, The Lamb up - on His Throne;



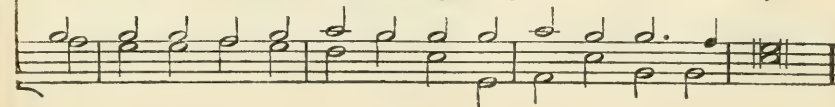
Hark! how the heaven-ly an - them drowns All mu - sic but its own;



A - wake, my soul, and sing Of Him Who died for thee,



And hail Him as thy match-less King Through all e - ter - ni - ty.



750

## Rabboni. 6.6. 8.6. 10.12.

S. REAY.

O Mas-ter, at Thy feet I bow in rap-ture sweet, Be-fore me as in

dark-'ning glass, Some glo-rious out-line pass, Of love, and truth, and

ho-li-ness, and power; I own them Thine, O Christ, and bless Thee for this hour.

751

## Hingham. 6. 8.8.8. 6.

ARTHUR H. BROWN.

Sweet is the Spirit's strain; Breath'd by soft pleadings in-ly heard, By all the heart's deep



fountains, stirr'd By conscience, and the writ-ten word; Come, wanderers, home a - gain!

752

**Wargrave.** 6.6. 8.6. 8.6. 8.6.

W. C. FILBY.

Stand up be - fore your God, A mul - ti - tude so bright,

Saints, mar - tyrs, and con - fes - sors all, In ra - diant robes of white;

The Church be - low would join you now, And her sad soul would raise,

From earth - ly tears and gloom - y fears, In a glo - rious act of praise.



753

## Protection. 6.10. 10.10.

F. C. MAKER.

Fa-ther, our chil-dren keep! We know not what is com-ing on the earth;

Beneath the shadow of Thy heav'nly wing, O keep them, keep them, Thou who gav'st them birth.

754

## Leamington. 7.4. 7.4. 7.4. 7.4.

W. C. FILBY.

Standing forth on life's rough way, Father, guide them; Oh! we know not what of

harm May be-tide them; 'Neath the sha-dow of Thy wing, Fa-ther,

hide them; Wak-ing, sleep-ing, Lord, we pray, Go be-side them. . . .

755

## Dorcas. 7.5. 7.5.

H. ERNEST NICHOL.

Thine are all the gifts, O God! Thine the broken bread;

Let the na - ked feet be shod, And the starv - ing fed.

756

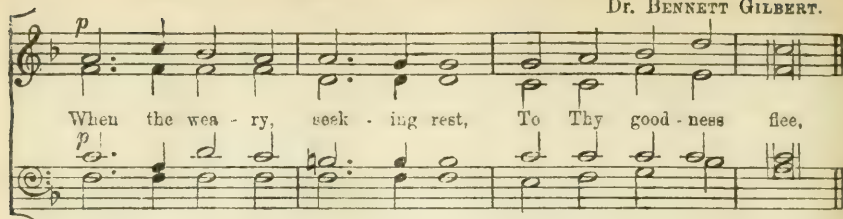
## God's Gifts. 7.5. 7.5.

FERRIS TOZER.

Thine are all the gifts, O God! Thine the broken bread; . . . . .

Let the na - ked feet be shod, .. And the starv - ing fed.

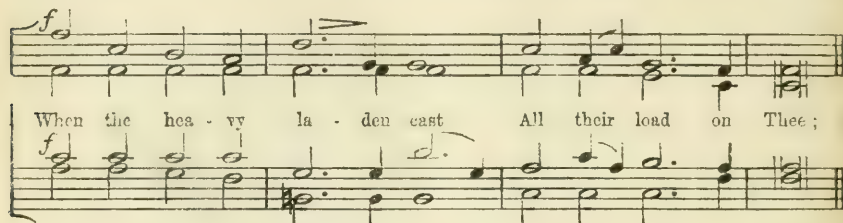
*p*



When the wea - ry, seek - ing rest, To Thy good - ness flee,

*p*

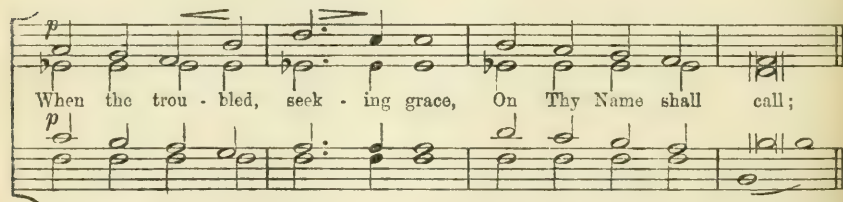
*f*



When the hea - vy la - den cast All their load on Thee ;

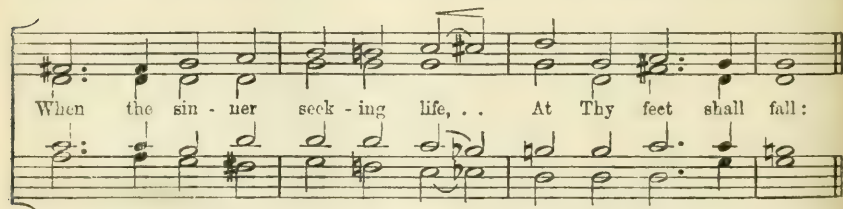
*f*

*p*



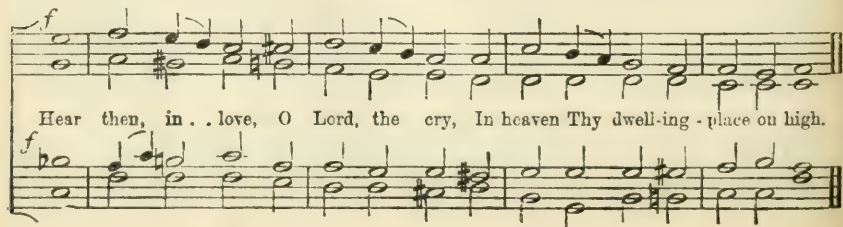
When the trou - bled, seek - ing grace, On Thy Name shall call ;

*p*



When the sin - ner seek - ing life, . . At Thy feet shall fall :

*f*



Hear then, in . . love, O Lord, the cry, In heaven Thy dwell - ing - place on high.

*f*

758

## Notre Dame. 7.6. 7.6. or 7.6. 7.6.6.

CH. GOUNOD

*cres.*

The night is clos-ing o'er us, And shadows stalk a - broad; With hymn then, and with

*p*

*f* *pp*

an - them, Give we our-selves to God, give we our-selves to God.

759

## I love to hear the story. 7.6. 7.6. 7.6. 7.6.

JOHN E. WEST.

I love to hear the sto-ry Which an-gels' voi-ces tell, How once the King of

glo - ry Came down on earth to dwell. I am both weak and sin - ful, But

this I sure-ly know, The Lord came down to save me, Be-cause He loved me so.

Dr. A. H. MANN.

I love to hear the sto - ry Which an - gels' voi - ces tell,

The first system of musical notation for the song 'Angels' Story'. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style. The bass staff begins with a bass clef and a key signature of one sharp. The accompaniment is written in a simple, accessible style. The lyrics are written below the staves.

How once the King of glo - ry Came down on earth to dwell.

The second system of musical notation for the song 'Angels' Story'. It consists of a treble and a bass staff. The treble staff continues the melody from the first system. The bass staff continues the accompaniment from the first system. The lyrics are written below the staves.

I am both weak and sin - ful, But this I sure - ly know,

The third system of musical notation for the song 'Angels' Story'. It consists of a treble and a bass staff. The treble staff continues the melody from the second system. The bass staff continues the accompaniment from the second system. The lyrics are written below the staves.

The Lord came down to save me, Be - cause He loved me so.

The fourth system of musical notation for the song 'Angels' Story'. It consists of a treble and a bass staff. The treble staff continues the melody from the third system. The bass staff continues the accompaniment from the third system. The lyrics are written below the staves.



H. M. HIGGS.

For thee, O dear, dear coun - try, Mine eyes their vig - ils keep ;

The first system of musical notation for the song 'Cara Patria'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

For ve - ry love, be - hold - ing Thy hap - py name, they weep.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

The men - tion of Thy glo - ry Is unc - tion to the breast,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the staves.

And med - i - cine in sick - ness, And love, and life, and rest.

The fourth system of musical notation, which is the final system on this page. It continues the melody and accompaniment. The lyrics are written below the staves.



Rev. J. B. DYKES.

By permission, from "Hymns Ancient and Modern."

Org. *p*

"Come un - to Me, ye wea - ry, And I will give you rest."

The first system of music features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The organ part is marked 'Org. p' and consists of a series of chords and single notes. The vocal part is a single line of music with lyrics underneath.

O bless - ed voice of Je - sus, Which comes to hearts op - pressed.

The second system continues the musical piece. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and the same key signature. The organ part continues with chords and single notes. The vocal part continues with lyrics underneath.

It tells of be - ne - dic - tion, Of par - don, grace, and peace,

The third system continues the musical piece. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and the same key signature. The organ part continues with chords and single notes. The vocal part continues with lyrics underneath.

Of joy that hath no end - ing, Of love that can - not cease.

The fourth system concludes the musical piece. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef and the same key signature. The organ part continues with chords and single notes. The vocal part concludes with lyrics underneath.

NOTE.—It is suggested that the first two lines of each verse should be sung by Tenors and Basses only, but if necessary they may be sung in Octaves by all the voices.

J. W. ELLIOTT.

O day of rest and glad - ness, O day of joy and light,

O balm of care and sad - ness, Most beau - ti - ful, most bright;

On thee, the high and low - ly, Through a - ges joined in tune,

*Unison.* *Harmony.*

Sing Ho - ly, Ho - ly, Ho - ly, To the great God Tri - une.

*Man.* *Ped.*

H. ELLIOT BUTTON.

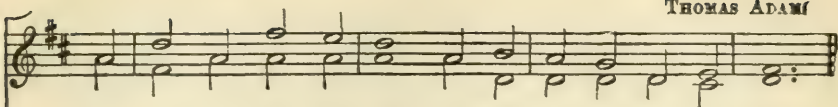
When eve - ning sha - dows ga - ther, And twi - light gen - tly fades;

When all is still and si - lent in mid - night's dark - er shades:

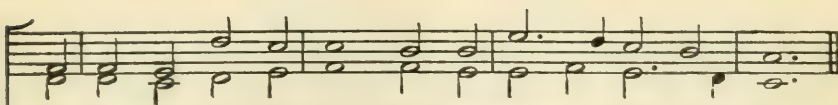
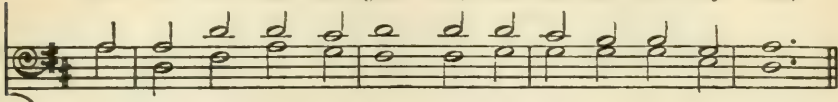
Then, O my God, be near me, Do Thou pro - tect my bed;

*dim.* *pp rall.*  
From e - vil and from dan - ger Let an - ge's guard my reed.

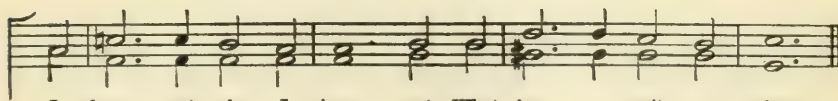
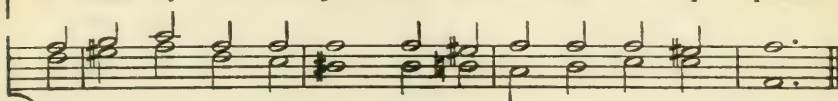
THOMAS ADAMI



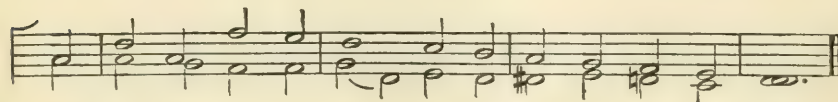
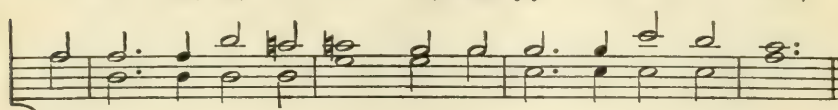
Je - ru - sa - lem the gold - en, With milk and ho - ney blest,



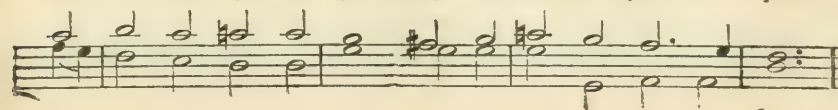
Be - neath Thy con - tem - pla - tion Sink heart and voice op - pressed.



I know not, oh, I know not, What joys a - wait us there,



What ra - dian - cy of glo - ry What bliss be - yond com - pare.



Rev. J. B. DYKES.

From the "Song of Praise," by permission of Lady Victoria E. Frake.

O Je - sus, I have pro - mised To serve Thee to the end;

Be Thou for ev - er near .. me, My Mas - ter and my Friend.

I shall not fear the bat - tle, If Thou art by my side,

Nor wan - der from the path - way, If Thou wilt be my guide.



H. SMART.

Stand up! stand up for Je - sus, Ye sol - diers of the cross ;

Lift high His roy - al ban - ner, It must not suf - fer loss.

From vic - tory un - to vic - tory His ar - my shall He lead, . .

Till ev - 'ry foe is van - quished, And Christ is Lord in - deed.



HENRY R. BIRD.

O Je - su, Thou art stand - ing Out - side the fast-closed door,

The first system of the hymn features a treble and bass staff in G major (one sharp). The melody is in the treble, and the accompaniment is in the bass. The lyrics are written below the notes.

In low - ly pa - tience wait - ing To pass the thresh - old o'er;

The second system continues the melody and accompaniment. The lyrics are written below the notes.

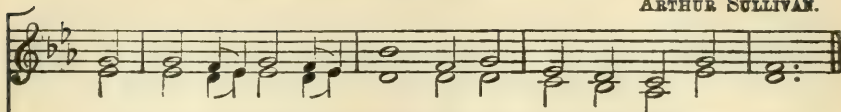
Shame on us, Chris-tian bro - thers, His name and sign who bear,

The third system continues the melody and accompaniment. The lyrics are written below the notes.

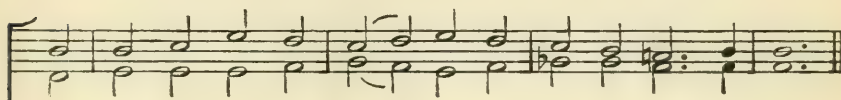
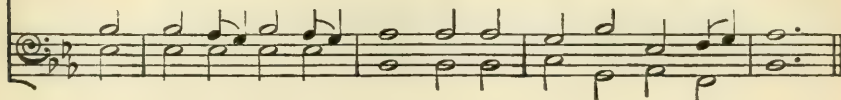
Oh shame, thrice shame up - on us, To keep Him wait - ing there.

The fourth and final system on this page continues the melody and accompaniment. The lyrics are written below the notes.

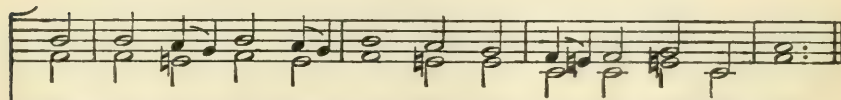
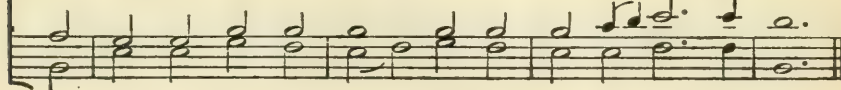
ARTHUR SULLIVAN.



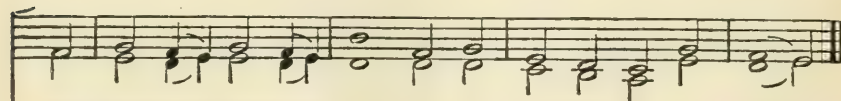
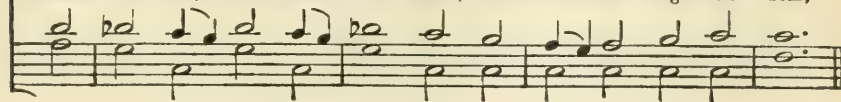
O Je - su, Thou art stand - ing Out - side the fast - closed door,



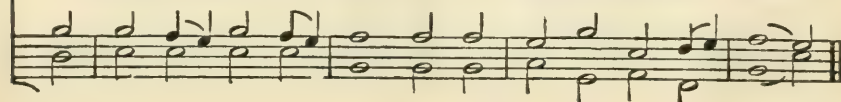
In low - ly pa - tience wait - ing To pass the thresh - old o'er;

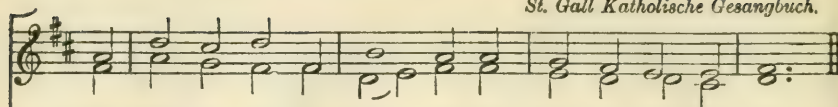


Shame on us, Chris - tian bro - thers, His name and sign who bear,

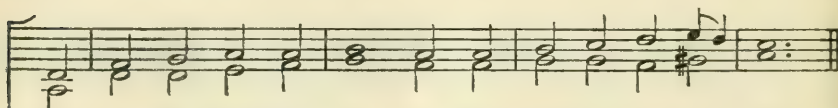
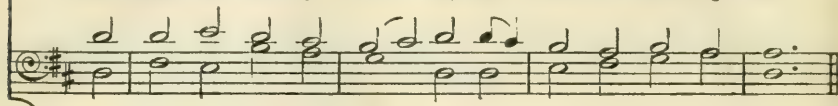


Oh shame, thrice shame up - on us, To keep Him wait - ing there.

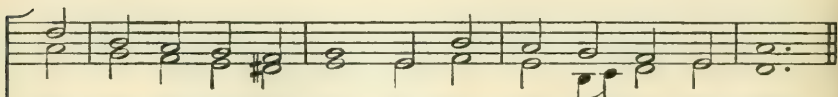
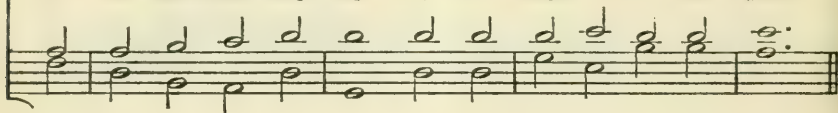


*St. Gall Katholische Gesangbuch.*

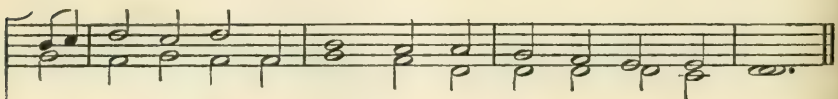
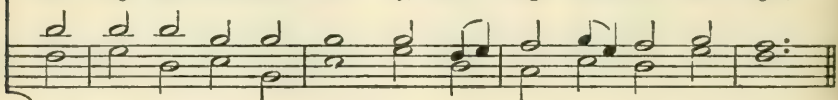
The world is ve - ry e - vil, The times are wax - ing late,



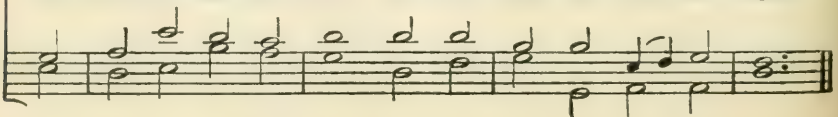
Be so - ber and keep vig - il, The Judge is at the gate;



The Judge Who comes in mer - cy, The Judge Who comes with might,



Who comes to end the e - vil, Who comes to crown the right.



J. BARNEY.

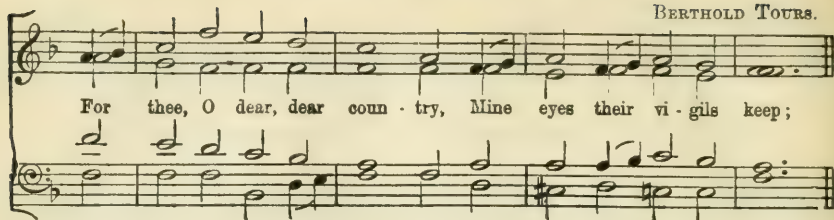
For thee, O dear, dear coun - try, Mine eyes their vig - ils keep ; For ve -

For ve - ry love be - hold - ing Thy hap - py name, they weep.

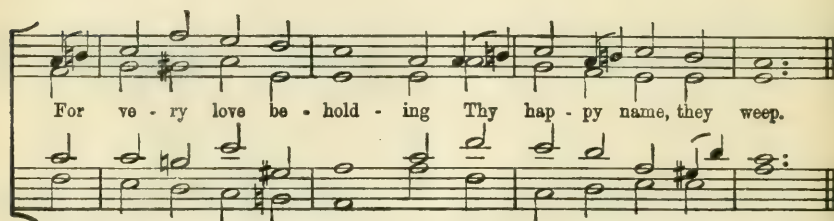
The men - tion of Thy glo - ry Is unc - tion to the breast,

And med - i - cine in sick - ness, And love, and life, and rest.

BERTHOLD TOURS.



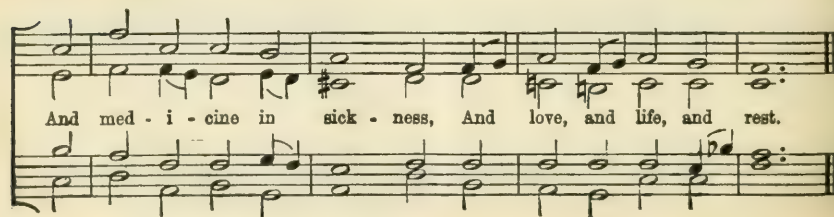
For thee, O dear, dear coun - try, Mine eyes their vi - gils keep ;



For ve - ry love be - hold - ing Thy hap - py name, they weep.



The men - tion of Thy glo - ry Is unc - tion to the breast,



And med - i - cine in sick - ness, And love, and life, and rest.

## The Old, Old Story. 7.6.7.6.7.6.7.6.

Rev. EDWARD HUSBAND.

Tell me the old, old sto - ry Of un - seen things a - bove,

This system contains the first two staves of music. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics are printed below the staves, with hyphens indicating syllables that span across notes.

Of Je - sus and His glo - ry, Of Je - sus and His love.

This system contains the next two staves of music. The key signature changes to two sharps (F#, C#). The musical notation continues the melody and accompaniment from the first system. The lyrics are printed below the staves.

Tell me the sto - ry sim - ply, As to a lit - tle child,

This system contains the next two staves of music. The key signature changes to one sharp (F#). The musical notation continues the melody and accompaniment. The lyrics are printed below the staves.

For I am weak and wea - ry, And help - less and de - filed.

This system contains the final two staves of music. The key signature changes to one sharp (F#). The musical notation concludes the piece. The lyrics are printed below the staves.



We plough the fields, and scat - ter The good seed on the land,

But it is fed and wa - tered By God's Al - might - y hand;

He sends the snow in win - ter, The warmth to swell the grain, The breez-es and the

sun - shine, And soft re-fresh-ing rain. All good gifts a - round us Are

sent from heaven a - bove, Then thank the Lord, O thank the Lord, For all . . His love.

*Tenderly.*

The way is long and drear - y, The path is bleak and bare,

Our feet are worn and wea - ry, But we will not de - spair; More hea - vy was Thy

*cres.*  
bur - den, More de - so - late Thy way; O Lamb of God! . . who

*cres.* *dim. e rall.*  
tak - est The sin of the world a - way, Have mer - cy up - on . . us.

\* First and second lines of last verse.

Our hearts are faint with sor - row, Hea - vy and hard to bear;

## Sowing. 7.6. or C.M. (12 lines.)

H. M. HIGGS.

The sow - er went forth sow - ing, The seed in se - cret slept,

Thro' weeks

Thro' weeks of faith and pa - tience, Till out the green blade crept;

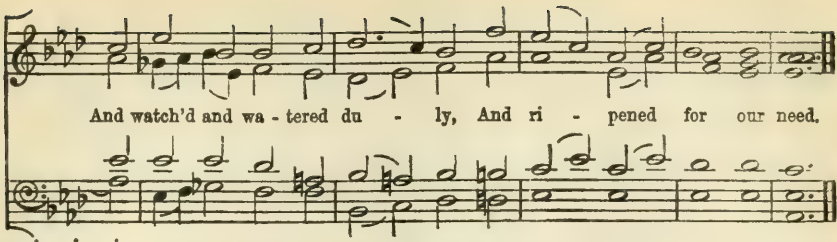
of

And warmed by gold - en sun - shine, And fed by sil - ver rain,

At last the fields were whi - tened To har - vest once a - gain.

O praise the heaven - ly Sow - er, Who gave the fruit - ful seed,

And.

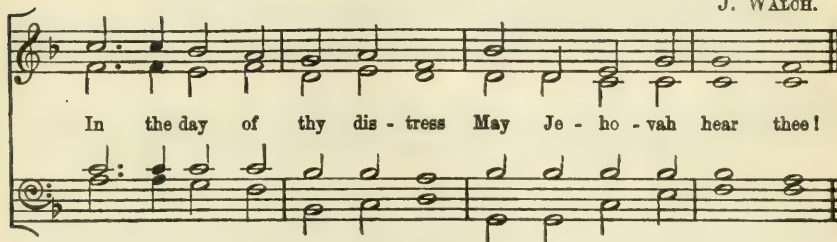


And watch'd and wa - tered du - ly, And ri - pened for our need.

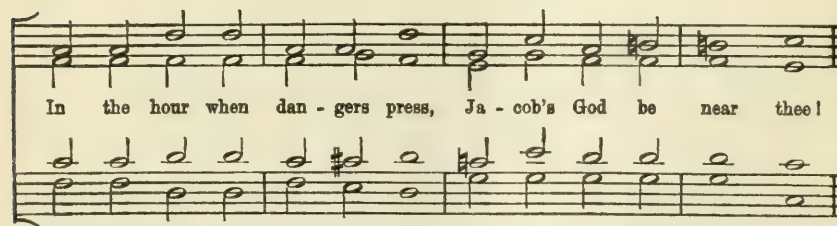
777

St. Winifred. 7.6. 7.6. 7.7.

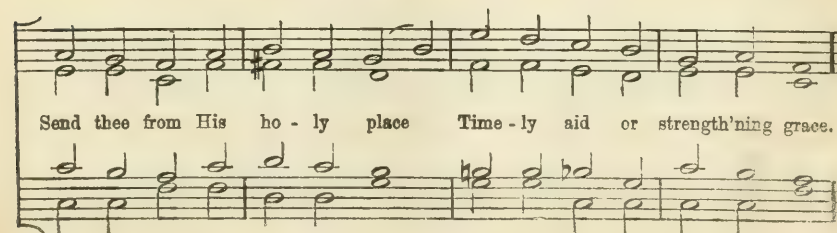
J. WALCH.



In the day of thy dis - tress May Je - ho - vah hear thee!



In the hour when dan - gers press, Ja - cob's God be near thee!



Send thee from His ho - ly place Time - ly aid or strength'ning grace.

By kind permission of the Congregational Union of England and Wales.

*mf*

When wilt Thou save the peo - ple? O God of mer - cy, when?

*mf*

*f* *dim.* *p*

Not kings and lords, but na - tions! Not thrones and crowns, but men!

*f* *p*

*mf*

Flowers of Thy heart, O God, are they; Let them not pass, like weeds a - way -

*mf*

*cres.* *ff*

Their her - i - tage a sun - less day. God save the peo - ple!

*ff*

*2nd time f* *p*

Now pray we for our coun - try, That Eng - land long may be The

*p*



ho - ly and the hap - py, And the glo - ri - ous - ly free!

*Repeat f*

*Lento.* *p* Who bless - eth her is bless - ed! So peace be in her walls; And *mf*

*p* *mf*

joy in all her pal - a - ces, Her cot - ta - ges and halls.

*p*

780

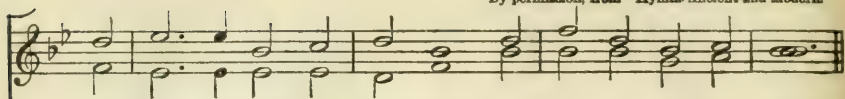
Webden. 7.6.8.6.

H. J. COLDWELL

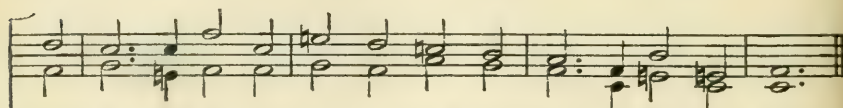
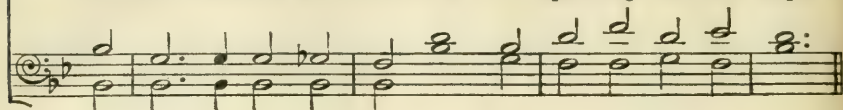
God bless the lit - tle chil - dren, The fa - ces sweet and fair, . . .

The bright young eyes, so strange - ly wise, The bon - ny silk - en hair. . . .

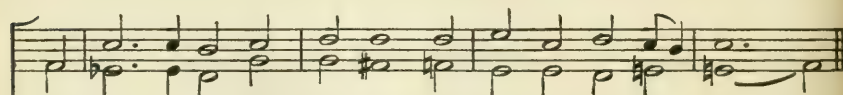
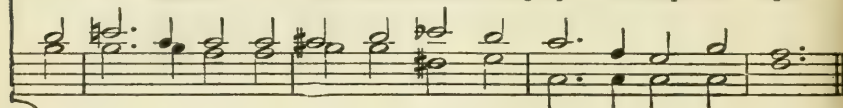




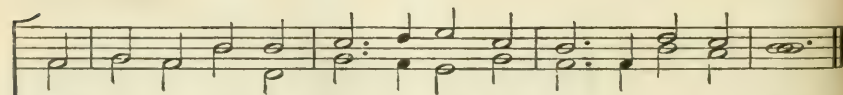
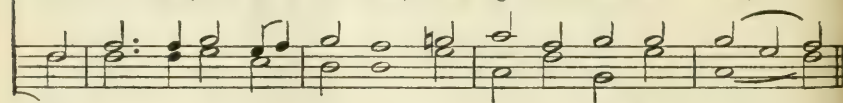
Ten thou - sand times ten thou - sand, In spark - ling rai - ment bright,



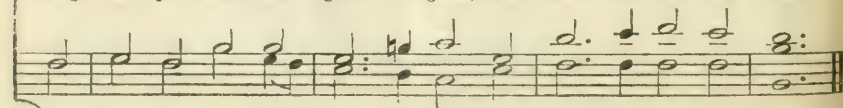
The ar - mies of the ran - somed saints Throng up the steeps of light.



'Tis fin - ished, all is fin - ished, Their fight with death and sin; . .



Fling o - pen wide the gold - en gates, And let the vic - tors in.



## St. Christopher. 7.6. 8.6. 8.6. 8.6.

F. C. MAKER.

Be - neath the cross of Je - sus I fain would take my stand;

The sha - dow of a might - y rock With - in a wea - ry land.

A home with - in the wil - der - ness, A rest up - on the way,

From the burn - ing of the noon - tide heat And the bur - den of the day.

783

## St. Millicent. 7.7.4.

*Tenderly.*

ARTHUR SULLIVAN.

Let no tears to - day be shed, Ho - ly

is this nar - row bed. Al - le - lu - ia!

784

## Lord of Love. 7.7.5. 7.7.5.

JOHN E. WEST.

When the Lord of Love was here, Hap - py hearts to Him were dear,

Though His heart was sad; Worn and lone - ly for our sake,

Yet He turned a - side to make All the wea - ry glad.

785

## Lacrymæ. 7.7.7.

ARTHUR SULLIVAN.

Weep - ing as . . they go their way, Their dear Lord in

earth to lay, Late at e - ven!— who are they?

786

## Agathos. 7.7.7.3.

J. W. ELLIOTT.

Chris - tian! seek not yet re - pose, Cast thy dreams of ease a - way,

Thou art in the midst of foes; Watch and pray, watch and pray.

787

## Silent Night. 7.7.7.4.

FERRIS TOZER.

In the dark and si - lent night, Bless - ed Lord, be Thou my light,

So shall noth - ing me af - fright. Hal - le - lu - - jah!

788

## Stille Nacht. 7.7.7.4.

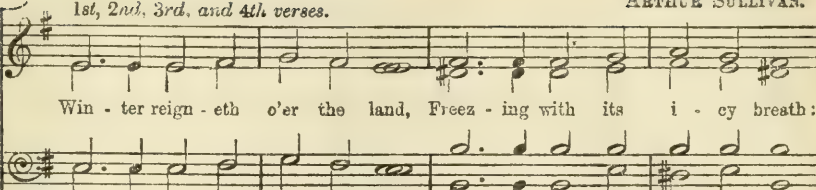
H. ELLIOT BUTTON.

*p* In the dark and si - lent night, Bless - ed Lord, be Thou my light, *cres.*

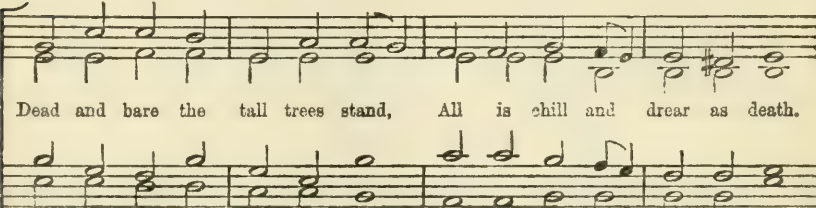
*f* So shall noth - ing me af - fright. Hal - le - lu - - jah!



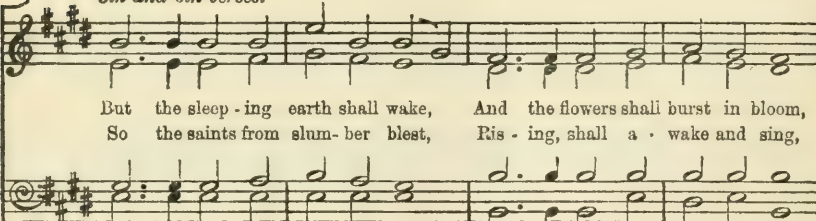
ARTHUR SULLIVAN.

*1st, 2nd, 3rd, and 4th verses.*


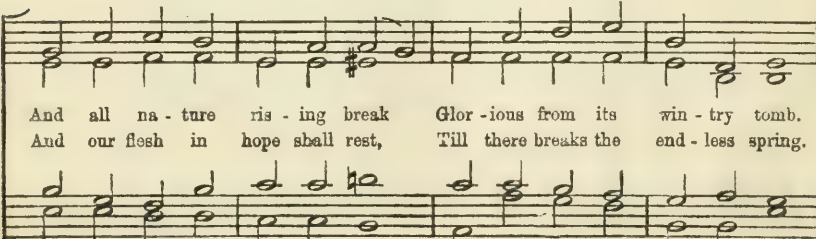
Win - ter reign - eth o'er the land, Freez - ing with its i - cy breath:



Dead and bare the tall trees stand, All is chill and drear as death.

*5th and 6th verses.*


But the sleep - ing earth shall wake, And the flowers shall burst in bloom,  
So the saints from slum - ber blest, Ris - ing, shall a - wake and sing,



And all na - ture ris - ing break Glor - ious from its win - try tomb.  
And our flesh in hope shall rest, Till there breaks the end - less spring.



Hark, my soul! it is the Lord; 'Tis thy Sa - viour hear His Word:

Je - sus speaks, and speaks to thee, Say, poor sin - ner, lov'st thou Me?

Lord! what off - 'ring shall we bring, At Thine al - tars when we bow?

Hearts, the pure, un - sul - lied spring, Whence the kind af - fec - tions flow;

Soft com - pas - sion's feel - ing soul, By the melt - ing eye ex - pressed;

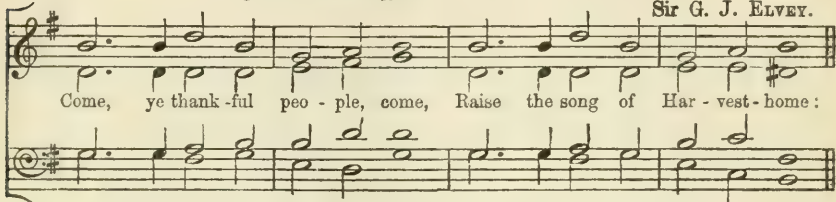


Sym - pa - thy, at whose con - trol Sor - rows leave the wound - ed breast.

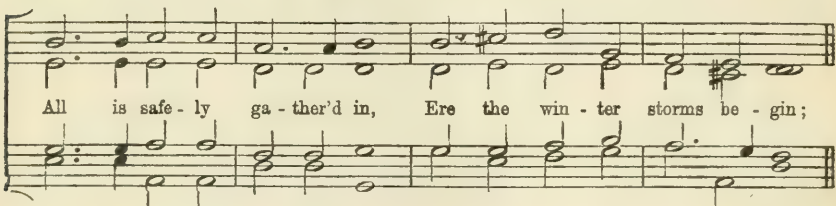
792

St. George. 7.7.7.7.7.7.7.7.

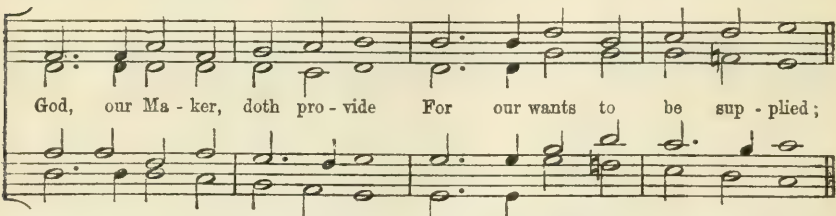
Sir G. J. ELVEY.



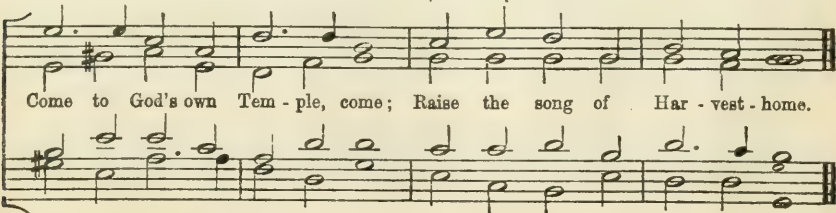
Come, ye thank - ful peo - ple, come, Raise the song of Har - vest - home:



All is safe - ly ga - ther'd in, Ere the win - ter storms be - gin;



God, our Ma - ker, doth pro - vide For our wants to be sup - plied;



Come to God's own Tem - ple, come; Raise the song of Har - vest - home.

Now the la-bourer's task is o'er; Now the bat-tle-day is past;

Now up-on the far-ther shore Lands the voy-a-ger at last.

*Rather slower*

Fa-ther, in Thy gra-cious keep-ing Leave we now Thy ser-vant sleep-ing.

*rit.*

Oh, what can lit-tle hands do, To please the King of heaven?

The lit - tle hands some work may try, To help the poor in  
 mi - se - ry: Such grace to mine be given.

795

# **Tender Shepherd. 7.8.7.8.7.7.**

H. ELLIOT BUTTON.

Ten - der Shep - herd, Thou hast stilled Now Thy lit - tle lamb's brief weep - ing;  
 Oh, how peace - ful, pale, and mild, In its nar - row bed 'tis sleep - ing,  
 And no sigh of an - guish sore Heaves that lit - tle bo - som more.

Bless-ed Je - sus, at Thy word We are gath-ered all to hear . . Thee ;  
Let our hearts and soul be stirr'd Now to seek and love and fear . Thee ;

By Thy teach-ings sweet and ho - ly Drawn from earth to love Thee sole - ly.

Ere I sleep, for ev - 'ry fa - vour This day showed

By my God, I will bless my Sa - - viour.



## Christmas. P.M.

Rev. R. N. MATTHEWS.

There came a lit - tle Child to earth . . Long a - go;

And the an - gels of God pro - claimed His birth, High and low.

## Churt. 8.4. 8.4.

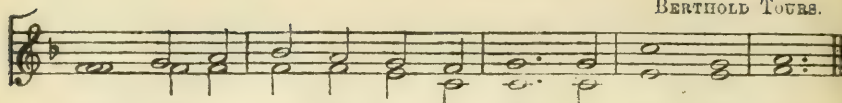
J. WALCH.

I know not if the dark or bright Shall be my lot;

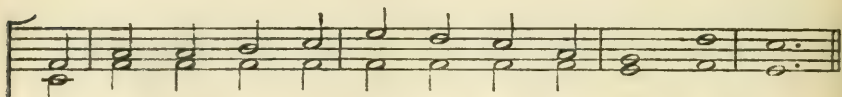
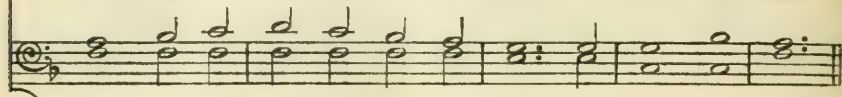
If that where - in my hopes de - light Be best or not.



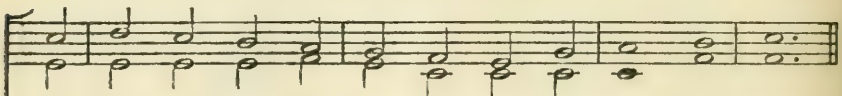
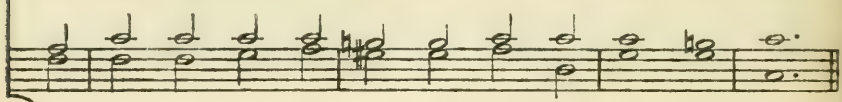
BERTHOLD TOURS.



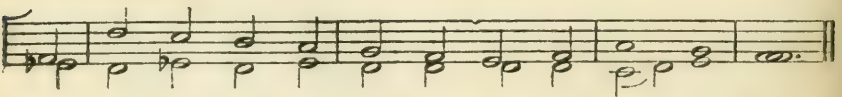
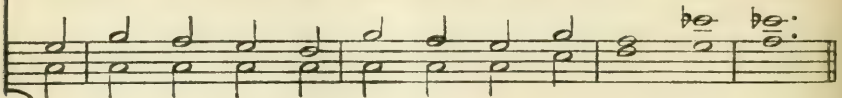
Lord, with a ve - ry tir - ed mind I seek Thy face;



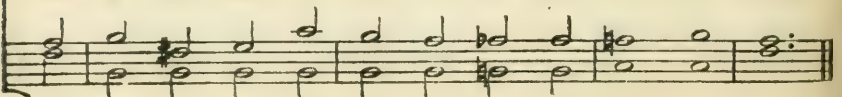
Thy sha - dowing wing a - lone can be My rest - ing - place.



O let the ev - er - last - ing arms, A - round me thrown,



My se - cret sanc - tu - ar - y be From ills un - known.



801

## Ashford. 8.5. 8.3.

W. C. FILBY.

*p*  $\text{♩} = 72$

Dost thou bow beneath the bur - then Of a crush - ing care? . . .

*p*

Bring it to the feet of Je - sus, Lay it there.

*cres.* *pp*

802

## Stephanos. 8.5. 8.3.

Rev. Sir H. W. BAKER.

By permission, from "Hymns Ancient and Modern."

Art thou wea - ry, art thou lan - guid, Art thou sore dis - trest?

"Come to Me," saith One, "and com - ing, Be at rest."

803

## Angel Voices. 8.5.8.5.8.4.8.

ARTHUR SULLIVAN.

An - gel voi - ces, ev - er sing - ing Round Thy throne of light—

An - gel harps for ev - er ring - ing, Rest not day nor night ;

Thousands on - ly live to bless Thee, And con - fess Thee, Lord of might !

804

## Nativity. 8.6.6. 8.6.6.

F. C. MAKER.

All my heart this night re - joic - es, As I hear, far and near,

Sweet - est an gel voi - ces; "Christ is born!" their choirs are sing - ing,

Till the air ev - 'ry - where Now with joy is ring - ing.

805

Cobentry Carol. C.M.

Lul - lay, Thou lit - tle ti - ny Child, By, by, lul - ly, lul - lay: . . Lul -

- lay, Thou lit - tle ti - ny Child, By, by, lul - ly, lul lay. . .

WILLIAM HORSLEY.

There is a green hill far a-way, With-out a ci - ty wall,

Where the dear Lord was cru - ci - fied, Who died to save us all.

Sir R. P. STEWART.

There is a green hill far a-way, With-out a ci - ty wall,

Where the dear Lord was cru - ci - fied, Who died to save us all.



808

## Sawley. C.M.

J. WALCH.

Lamp of our feet, where-by we trace Our path when wont to stray;

Org.

Stream, from the fount of heaven-ly grace, Brook, by the traveller's way.

Org.

809

## Sudeley. C.M.

J. STAINER.

Je - su, the ve - ry thought of Thee With sweet-ness fills the breast;

But sweet - er far Thy face to see, And in Thy pre - sence rest.



JOHANN PACHELBEL

Harmonized by RUSSELL MARTINEAU.

What - e'er my God or - dains is right; His will is ev - er just;

How - e'er He or - ders now my cause, I will be still and trust. He is my God; Tho'

dark my road, He holds me that I shall not fall, Wherefore to Him I leave it all.

H. FORD BENSON.

The rose - ate hues of ear - ly dawn, The bright - ness of the day,

Org.  
Ped.

The crim-son of the sun-set sky, How fast they fade a - way. . .

O for the pearl-y gates of heaven, O for the gold-en floor; . .

*sf*

*sf*

*senza Ped.* *Ped.*

O for the Sun of Right-eous-ness That set-teth nev-er-more.

## Christmas Morning Hymn. C.M. D.

J. BARNBY.

*mf*

'Twas in the win - ter cold, when earth Was de - so - late and wild, . .

*mf*

*dim.*

That an - gels wel - comed at His Birth The ev - er - last - ing Child.

*f*

*cres* . . . *cen* - - - *do* . . .

From realms of ev - er - bright - 'ning day, And from His throne a - bove.

*poco* . . . *a* . . . *poco.* *f* *p* *rit.*

He came, with hu - man kind to stay, All low - li - ness and love.

*f* *p*

## Noël. C.M. D.

Traditional Air. Re-arranged by ARTHUR SULLIVAN.

It came up - on the mid-night clear, That glo-rious song of old,

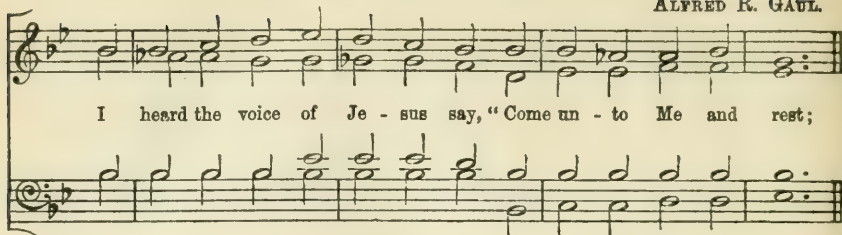
From an - gels bend - ing near the earth, To touch their harps of gold—

"Peace on the earth, good will to men," From heaven's all - gra - cious King;

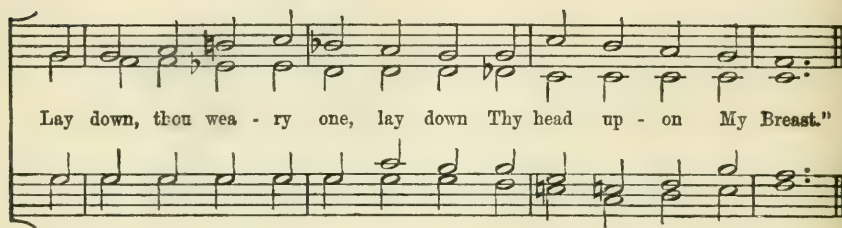
*A little slower.*

The world in so - lemn still-ness lay, To hear the an - gels sing.

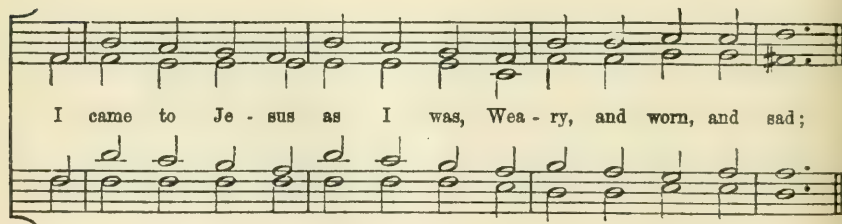
ALFRED R. GAUL.



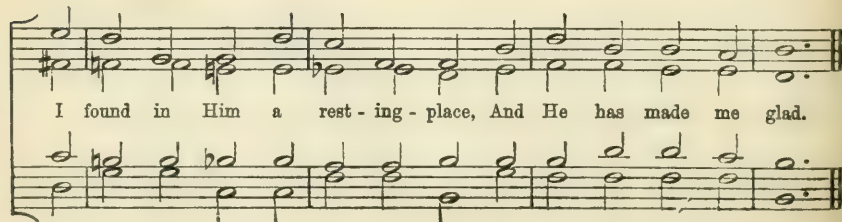
I heard the voice of Je - sus say, "Come un - to Me and rest;



Lay down, thou wea - ry one, lay down Thy head up - on My Breast."



I came to Je - sus as I was, Wea - ry, and worn, and sad;



I found in Him a rest - ing - place, And He has made me glad.

Rev. J. B. DYKES.\*

By permission, from "Hymns Ancient and Modern."

I heard the voice of Je - sus say, "Come un - to Me and rest;

Lay down, thou wea - ry one, lay down Thy head up - on My Breast."

I came to Je - sus as I was, . . . Wea - ry, and worn, and sad;

I found in Him a rest - ing-place, And He has made me glad.



UNISON OR SOLO.

FERRIS TOZER.

Souls of men! why will ye scat - ter Like a crowd of frightened sheep?

Fool - ish hearts! why will ye wan - der From a love so .. true and deep?

PERCY J. STARNES.

Love di - vine, all love ex - cell - ing, Joy of heaven, to earth come down;

Fix in us Thy hum-ble dwell - ing, All Thy faith-ful mer - cies crown.

818

Carleton. 8.7.8.7.7.7.

ARTHUR BERRIDGE.

One there is a - bove all o - thers Well de - serves the Name of Friend,

His is love be - yond a bro - ther's, Cost - ly, free, and knows no end;

They who once His kind-ness prove, Find it ev - er - last - ing love.

Thou to Whom the sick and dy - ing Ev - er came, nor came in vain,

Still with heal - ing words re - ply - ing To the wea - ried cry of pain;

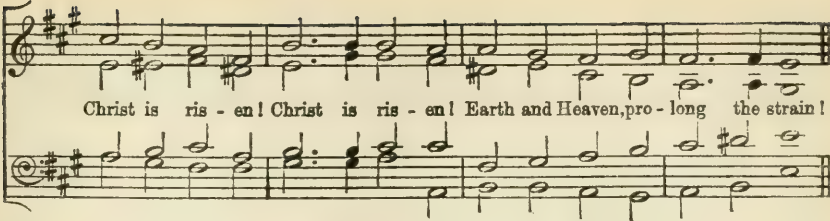
Hear us, Je - su, as we meet Sup - pliants at Thy mer - cy seat.

Org.

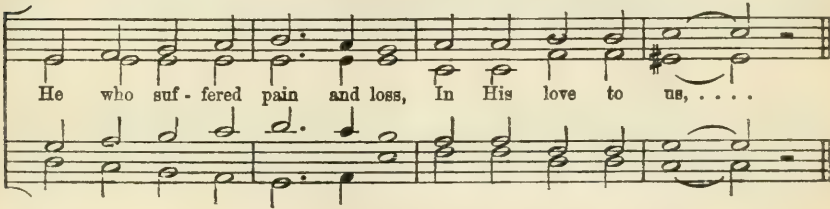
*Maestoso.*

ARTHUR SULLIVAN.

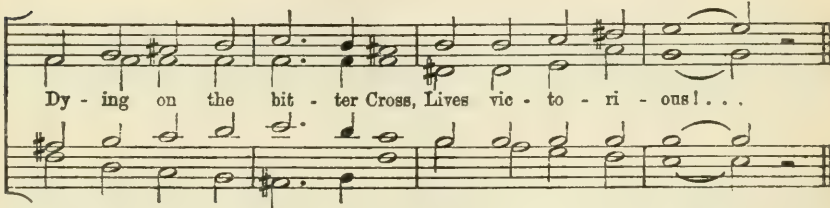
Christ is ris - en! Christ is ris - en! He hath burst His bonds in twain!



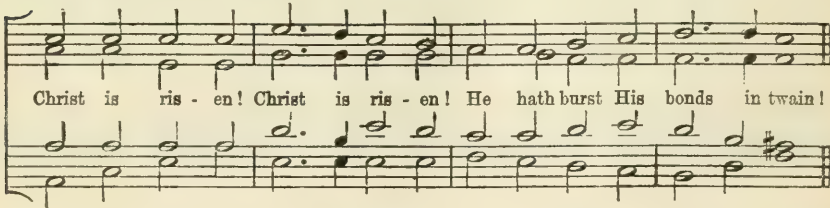
Christ is ris - en! Christ is ris - en! Earth and Heaven, pro - long the strain!



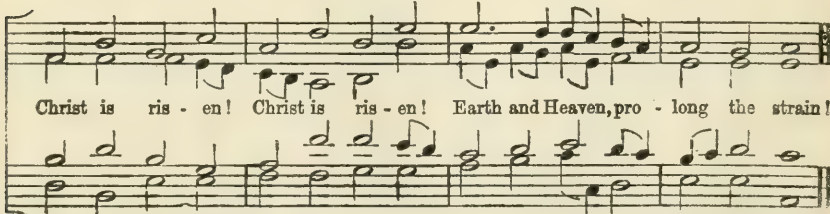
He who suf - fered pain and loss, In His love to us, . . . .



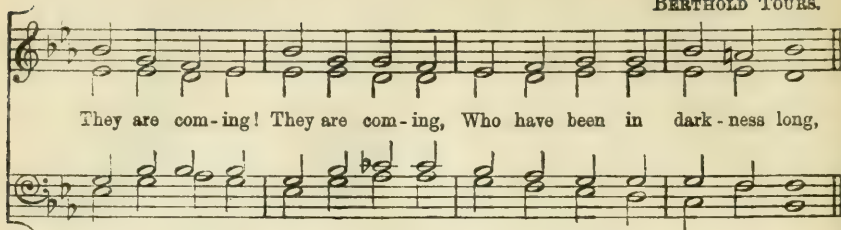
Dy - ing on the bit - ter Cross, Lives vic - to - ri - ons! . . .



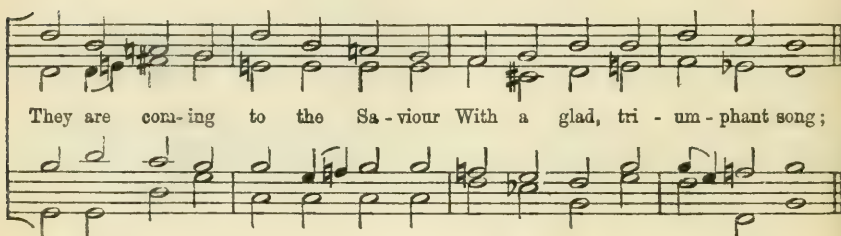
Christ is ris - en! Christ is ris - en! He hath burst His bonds in twain!



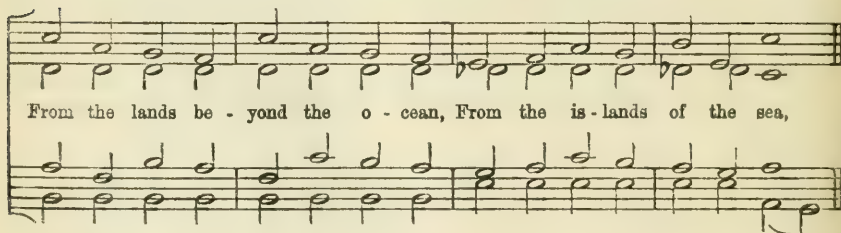
Christ is ris - en! Christ is ris - en! Earth and Heaven, pro - long the strain!



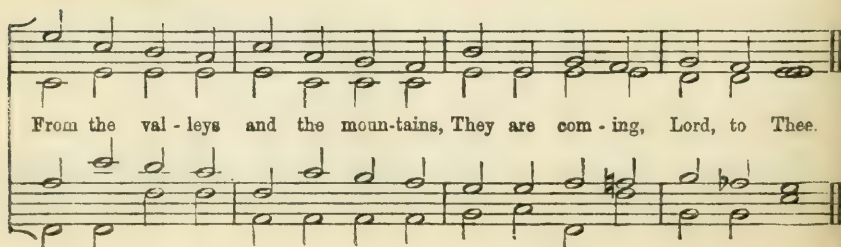
They are com-ing! They are com-ing, Who have been in dark-ness long,



They are com-ing to the Sa-viour With a glad, tri-um-phant song;

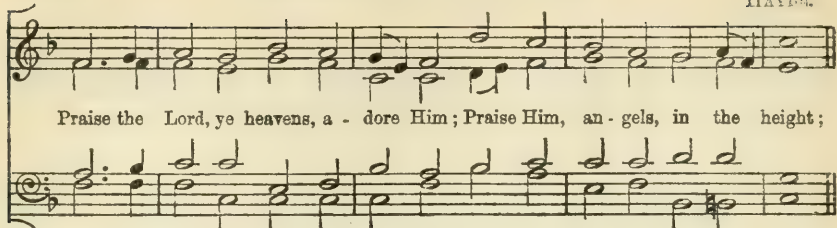


From the lands be-yond the o-cean, From the is-lands of the sea,

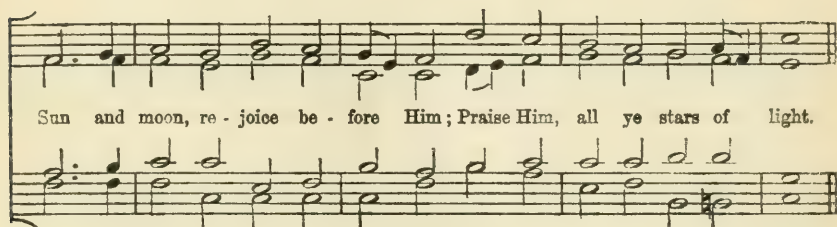


From the val-leys and the moun-tains, They are com-ing, Lord, to Thee.

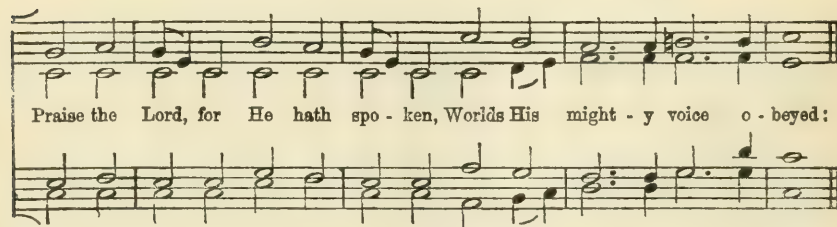




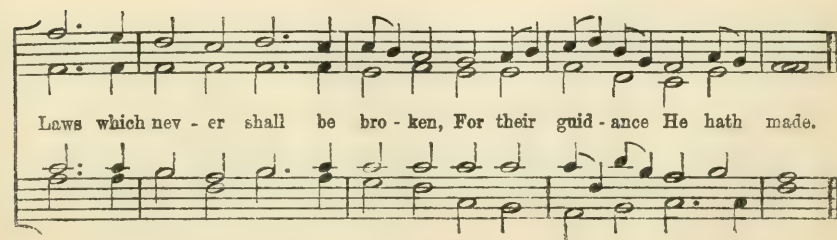
Praise the Lord, ye heavens, a - dore Him; Praise Him, an - gels, in the height;



Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of light.



Praise the Lord, for He hath spo - ken, Worlds His might - y voice o - beyed:



Laws which nev - er shall be bro - ken, For their guid - ance He hath made.



HENRY SMART.

Sa - viour, sprin - kle ma - ny na - tions, Fruit - ful let Thy sor - rows be;

By Thy pains and con - so - la - tions, Draw the Gen - tiles un - to Thee;

Of Thy cross the won - drous sto - ry Be to all the na - tions told;

Let them see Thee in Thy glo - ry, And Thy mer - cy man - i - fold.

PERCY J. STARNES.

Who is this, so weak and help - less, Child of low - ly He - brew maid,

Rude - ly in a sta - ble shel - tered, Cold - ly in a man - ger laid?

'Tis the Lord of all cre - a - tion, Who this won - drous path hath trod;

He is God from ev - er - last - ing, And to ev - er - last - ing, God.

ARTHUR SULLIVAN.

The first system of music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of a series of chords and single notes, primarily in the right hand, with some accompaniment in the left hand. The lyrics are written below the staves.

To Thee, O Lord, our hearts we raise In hymns of a - do - ra - tion,

The second system of music continues the melody and accompaniment. It features similar chordal textures with some melodic movement in the upper staff. The lyrics are written below the staves.

To Thee bring sac - ri - fice of praise With shouts of ex - ul - ta - tion;

The third system of music shows a continuation of the musical themes. There are some changes in the harmonic structure, including the use of sharps and naturals. The lyrics are written below the staves.

Bright robes of gold the fields a - dorn, The hills with joy are ring - ing,

The fourth system of music concludes the page. It features a final cadence with sustained chords in the lower staff. The lyrics are written below the staves.

The val - leys stand so thick with corn That e - ven they are sing - ing.

Who is this, so weak and help - less, Child of low - ly He - brew maid,

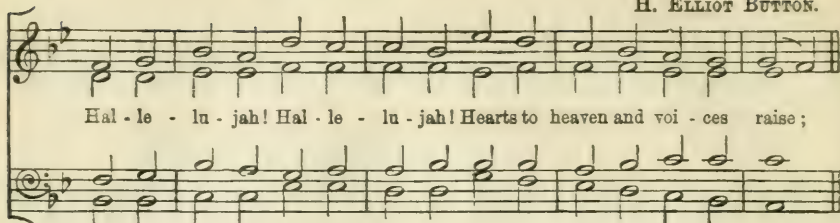
Rude - ly in a sta - ble shel - tered, Cold - ly in a man - ger laid?

*Boldly.*

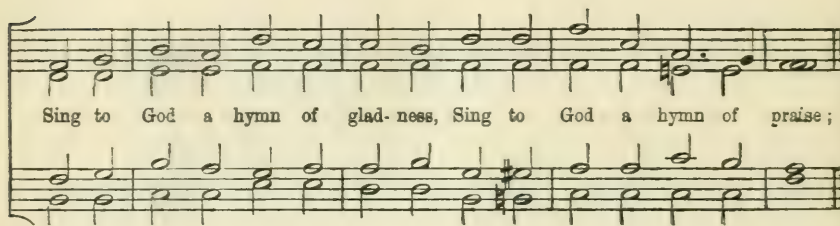
'Tis the Lord of all cre - a - tion, Who this wondrous path hath trod;

He is God from ev - er - last - ing, And to ev - er - last - ing, God.

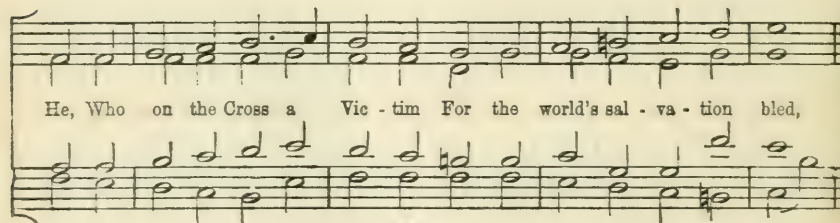
H. ELLIOT BUTTON.



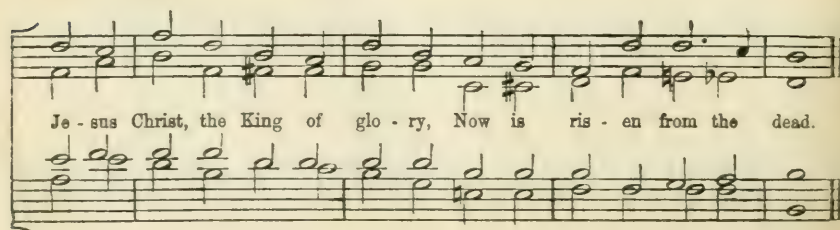
Hal - le - lu - jah! Hal - le - lu - jah! Hearts to heaven and voi - ces raise;



Sing to God a hymn of glad - ness, Sing to God a hymn of praise;



He, Who on the Cross a Vic - tim For the world's sal - va - tion bled,



Je - sus Christ, the King of glo - ry, Now is ris - en from the dead.



SOLO.

BERTHOLD TOURS.

I was wan-der-ing and wea - ry, When my Sa-viour came to me; . . For the

ways of sin grew drea - ry, And the world had ceas'd to woo me: And I thought I heard Him

say, . . As He came a-long His way, O wand'ring souls! come near Me; My

sheep should nev-er fear Me; I am the Shep-herd true, I am the Shep-herd

CHORUS.

true, . . O wan-d'ring souls! come near Me; My sheep should nev - er

*Ped.*  $\text{f}$   $\text{f}$   $\text{f}$

fear Me: I am the Shep-herd true, I am the Shep-herd true. .



## Morgenlied. 8.7. (12 lines.)

F. C. MAKER.

*Unison.* *Harmony.* *Unison.*

Christ is ris-en! Hal-le-lu-jah! Ris-en our vic-to-rious Head! Sing His praises,

*Harmony.* *mf*

Hal-le-lu-jah! Christ is ris-en from the dead, Grate-ful-ly our hearts a-dore Him

*ris.*

As His light once more ap-pears, Bow-ing down in joy be-fore Him, Ris-ing up from

*a tempo.* *Unison.* *Harmony.*

grief and tears. Christ is ris-en, Hal-le-lu-jah! Ris-en our vic-to-rious Head!

*Unison.*

*Harmony.*

Sing His prais-es, Hal-le-lu-jah! Christ is ris-en from the dead.

This musical block contains two staves of music. The top staff is marked 'Unison.' and the bottom staff is marked 'Harmony.' The music is in G major (one sharp) and 4/4 time. The melody is simple and hymn-like, with the lyrics 'Sing His prais-es, Hal-le-lu-jah! Christ is ris-en from the dead.' written below the notes.

830

# Jehovah Shalom. 8.7. 8.7. 8.8.

Dr. BENNETT GILBERT.

O Je-sus, sweet-est, ho-liest Name, To God's dear chil-dren giv-en,

This musical block contains two staves of music. The top staff begins with a piano (*p*) dynamic marking. The bottom staff also begins with a piano (*p*) dynamic marking. The music is in G major (one sharp) and 4/4 time. The melody is simple and hymn-like, with the lyrics 'O Je-sus, sweet-est, ho-liest Name, To God's dear chil-dren giv-en,' written below the notes.

A so-lace in their wea-ri-ness, A fore-taste of their hea-ven.

This musical block contains two staves of music. The music is in G major (one sharp) and 4/4 time. The melody is simple and hymn-like, with the lyrics 'A so-lace in their wea-ri-ness, A fore-taste of their hea-ven.' written below the notes.

To ev-'ry mourn-ing, anxious breast It whis-pers ev-'er-last-ing re-

This musical block contains two staves of music. The top staff begins with a pianissimo (*pp*) dynamic marking. The bottom staff also begins with a pianissimo (*pp*) dynamic marking. The music is in G major (one sharp) and 4/4 time. The melody is simple and hymn-like, with the lyrics 'To ev-'ry mourn-ing, anxious breast It whis-pers ev-'er-last-ing re-' written below the notes.

831

## Solace. 8.7.8.7.8.8.

JOHN E. WEST.

*Slow.*  $\text{♩} = 69$ .

O Je - sus, sweet-est, ho-liest Name, To God's dear chil-dren giv - en,

A so - lace in their wea - ri - ness, A fore - taste of their hea - ven.

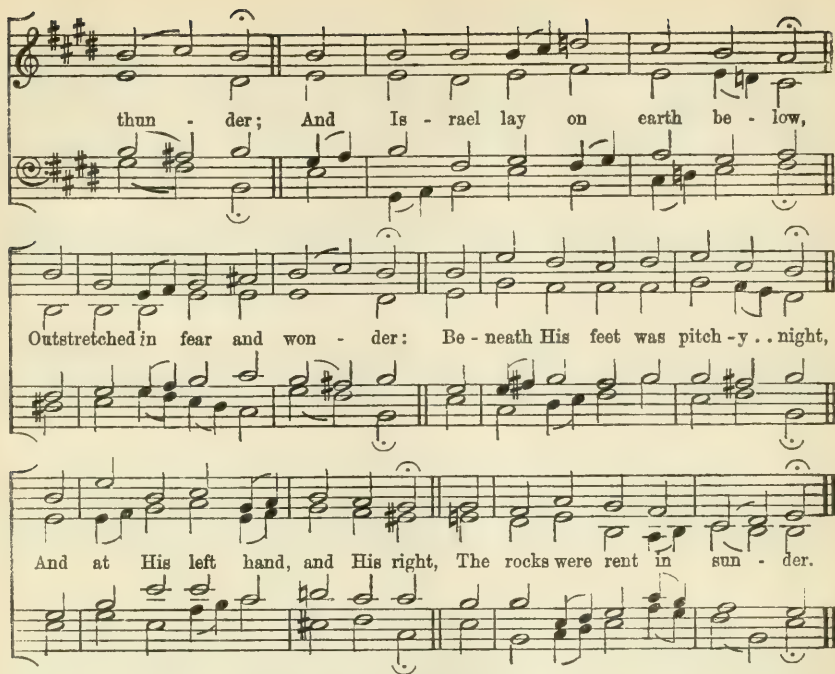
*Unison.* *cres.* To ev - 'ry mourning, anxious breast It whis-pers ev - er - last - ing rest. *Harmony.* *p*

832

## Dettingen. 8.7.8.7.8.8.7.

Melody of 15th Century. Harmonized by BACH.

The Lord of might, from Si - nai's brow, Gave forth His voice of

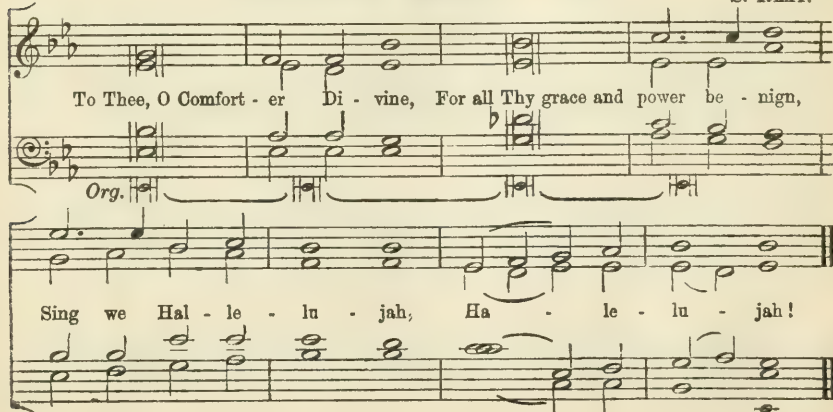


thun - der; And Is - rael lay on earth be - low,  
 Outstretched in fear and won - der: Be - neath His feet was pitch - y . . night,  
 And at His left hand, and His right, The rocks were rent in sun - der.

833

Comforter Divine. 8.8.6.

S. REAY.



To Thee, O Comfort - er Di - vine, For all Thy grace and power be - nign,  
 Sing we Hal - le - lu - jah, Ha - le - lu - jah!

Org.

From the "Song of Praise," by permission of Lady Victoria E. Freke.

$\text{♩} = 104$

*p*

To Thee, O Com-fort-er Di-vine, For all Thy grace and

*p*

power be-nign, Sing we Hal-le-lu-jah.

*f*

*cres.*

To Thee, whose faith-ful voice doth win, The wan-d'ring from the

*p*

*f*

ways of sin, Sing we Hal-le-lu-jah.

*f*



Dr. S. S. WESLEY.

By permission, from the "European Psalmist."

He knows the bit ter, wea - ry way, The end-less striv - ing

day by day, The souls that weep, the souls that pray, He . . knows.

Rev. J. B. DYKES.

Fierce raged the tem - pest o'er the deep, Watch did Thine anx - ious

ser - vants keep: But Thou wast wrapp'd in guile-less sleep, Calm and still . . .



837

Manford. 8.8.8.4.

ARTHUR SULLIVAN.

Lean-ing on Thee, my Guide, my Friend, My gracious Sa-viour, I am blest:

Tho' wea-ry, Thou dost con-de-scend To be my Rest.

838

Victory. 8.8.8.4.

From PALESTRINA.

By permission, from "Hymns Ancient and Modern."

*f* Al-le-lu-ia! *cres.* Al-le-lu-ia! *f* Al-le-lu-ia!

The strife is o'er, the bat-tle done; Now is the Vic-tor's tri-umph won.

O let the song of praise be sung. Al-le-lu-ia!

839

## Farnham. 8.8.8.4.8.4.

J. WALCH.

The child leans on its parent's breast, Leaves there its cares, and is at rest; The bird sits sing - ing

by his nest, And tells a - loud His trust in God, and so is blest 'Neath ev - 'ry cloud.

840

## Trust. 8.8.8.4.8.4.

FERRIS TOZER.

The child leans on its par - ent's breast, Leaves there its cares, and is at rest;

The bird sits sing - ing by his nest, And tells a - loud

His trust in God, and so is blest 'Neath ev - 'ry cloud.

$\text{♩} = 112$

My God, is a - ny hour so sweet; From blush of morn to

even - ing star, As that which calls me to Thy feet, The hour of pray'r?

For then a day-spring shines on me, Bright-er than morn's e - the - real

*cres.* *dim.*

glow; And rich - er dews de - scend from Thee! . . . Than earth can know.

## Sleepers, Wake! 8.8. 8.6. 6.4. 8.8.

German. *Harmonized by MENDELSSOHN.*

*f* Sleep - ers, wake! a voice is call - ing; It is the Watch - man

*f*

on the walls, . . .

on the walls, the walls, Thou ci - ty of Je - ru - sa - lem!

*mf*

For lo! the Bride-groom comes. A - rise, and take your lamps. Hal - le - lu -

*mf* *f*

- jah! A-wake! His kingdom is at hand! Go forth, go forth to meet your Lord!

By permission, from "Hymns Ancient and Modern."

We are but lit - tle chil-dren weak, Nor born in a - ny high es - tate;

What can we do for Je - sus' sake, Who is so high and good and great?

O Je - sus, sweet-est, ho - liest Name, To God's dear chil - dren giv - en,  
A so - lace in their wea - ri - ness, A fore - taste of their hea - ven.

To ev - 'ry mourn - ing, anxious breast It whis - pers ev - er - last - ing rest.



G. HEWS.

Pour out Thy Spi - rit from on high; Lord, Thine as - sem - bled ser - vants bless;

Gra - ces and gifts to each sup - ply, And clothe Thy priests with righteous - ness.

W. BOYD.

Spi-rit of mer - cy, truth, and love, O send Thine in - fluence from a - bove,

And still from age to age con - vey, The won - ders of this sa - cred day.



The Heaven - ly Word pro - ceed - ing forth Yet

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

leav - ing not . . the Fa - - ther's side, . .

This system contains the next two staves of music. The musical notation continues from the first system, maintaining the same key signature and clefs. The lyrics continue across the staves.

Ac - com - plish - ing . . His work . . on . . earth Had

This system contains the third and fourth staves of music. The musical notation continues, with the lyrics 'Ac - com - plish - ing . . His work . . on . . earth Had' written below.

reached at length life's e - - ven - tide, . .

This system contains the final two staves of music on this page. The musical notation concludes the phrase 'reached at length life's e - - ven - tide, . .'. The key signature remains three sharps.

Ancient Plain Song

Unison.

O come, O come, Em - man - u - el, And ran - som cap - tive

Is - - ra - el, That mourns in lone - ly ex - ile here, Un -

- til the Son of God . . ap - pear. Re - joice, re - joice: Em -

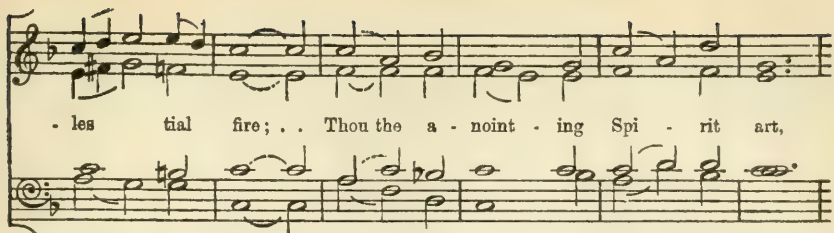
- man - - u - el Shall come to thee, O Is - - ra - el

I would have gone; God bade me stay: I would have

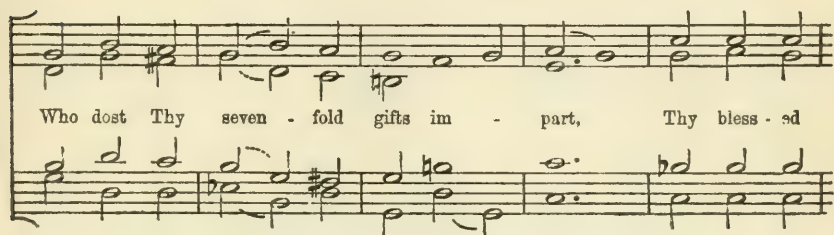
worked; God bade me rest: He broke my will from day to

day, He read my yearnings, un-expressed, And said them Nay.

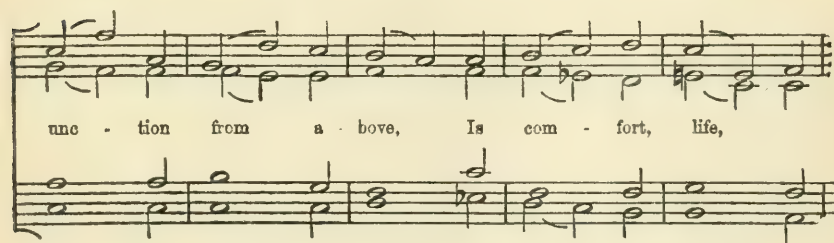
Come, Ho - ly Ghost, our souls in - spire, And light - en with ce -



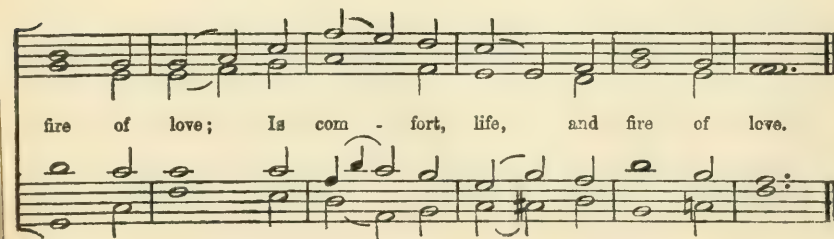
- les tial fire; . . Thou the a - noint - ing Spi - rit art,



Who dost Thy seven - fold gifts im - part, Thy bless - ed



unc - tion from a - bove, Is com - fort, life,



fire of love; Is com - fort, life, and fire of love.

Dr. A. E. Tozner

Je - su, my Lord, my God, my all, . . Hear me, blest Sa - viour

when I call; . . Hear me, and from Thy dwell - ing - place . .

Pour down the rich - es of Thy grace. . . Je - su, my Lord, I

Thee a - dore: O make me love Thee more and more.

J. BARNBY.

Je - su, my Lord, my God, my all, Hear me, blest Sa - viour,

The first system of music is in G major (one sharp) and 4/4 time. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and the same key signature. Both staves have a dynamic marking of *mf* (mezzo-forte). The melody is primarily in the upper staff, with the lower staff providing harmonic support. The system concludes with a repeat sign.

when I call; Hear me, and from Thy dwell - ing - place Pour

The second system continues the melody and accompaniment. It also consists of two staves in G major. The upper staff has a dynamic marking of *mf*. The system concludes with a repeat sign.

down the rich - es of . . Thy grace. Je - su, my Lord, I

The third system begins with a tempo change to *Slower.* and a dynamic marking of *p* (piano). It consists of two staves. The upper staff has a *cres.* (crescendo) marking. The system concludes with a repeat sign.

Thee a - dore: O make me love Thee more and more.

The fourth system begins with a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking. It consists of two staves. The upper staff has a *p* (piano) marking. The system concludes with a repeat sign.



O Love, who form-edst me to wear The im-age of the God-head here;

Who sought-est me with ten-der care Through all my wand'rings wild and drear;

*Unison.*

O Love, I give my-self to Thee, Thine ev-er, on-ly Thine to be.

Hope of those that have none o-ther, Left for life by fa-ther, mo-ther,

All their dear-est lost or ta-ken, On-ly not by Thee for-sa-ken,

855

Turton. 8.8.8.8.8.6.

FERRIS TOZER.

Com - fort Thou the sad and lone - ly, Sa - viour dear, for Thou canst on - ly.

Mys - te - rious Spi - rit, un - to whom Is known my sad and earth-bound frame;

Thou whom my soul, 'midst doubt and gloom, A - dor - eth with a per - fect flame;

Give me the speed of bird or wind, Or tor - rent rush - ing to the sea,

That soar - ing up - wards I may find My rest - ing place in Thee.

# Thrice Holy Name. 8s. (10 lines.)

J. BARNBY.

By permission, from "Hymns Ancient and Modern."

Thrice-ho - ly Name! that sweet-er sounds Than streams which down the val - ley run,

And tells of more than hu - man love, And more than hu - man power, in one;

*Unison. cres.* *Harmony.*

First o'er the man - ger - cradle heard, Heard since through all the choirs on high;

*p* *cres.*

O Child of Ma - ry, Son of God, E - ter - nal, hear Thy child - ren's cry!

*p* *cres.*

*p*

While at Thy bless-ed Name we bow, Lord Je - sus, be a - mongst us now!

*p*

857

**Eucharist.** 8.10. 10.10. 8.6.

H. ELLIOT BUTTON.

O ho - ly Je - sus, Prince of Peace, Thy peace be with us gath'ring round Thy board,

Hear where the pre-sence of an un - seen Lord Waits to be gracious, charged with

*rit.*

full re - lease To ev - 'ry hea - vy - la - den soul Which here re-mem-bers Thee.

There were nine-ty and nine that safe-ly lay In the shel-ter

of the fold; But one . . was out on the hills a -

- way, Far off from the gates of . . gold, A - way on the

*rall.* Last verse *ff*  
moun-tains wild and bare, A - way from the ten-der Shep-herd's care.

Bap-tized in- to Thy Name most ho-ly, O Father, Son, and Ho-ly Ghost!



I claim a place, tho' weak and low - ly, A-mong Thy seed, Thy cho-sen host;

Bu-ried with Christ, and dead to sin, Thy Spi-rit now shall dwell with - in.

860

Theodora. 9.9. 9.9.

A. LEGGE.

Rest of the wea - ry, joy of the sad; Hope of the

drea - ry, light of the glad; Home of the stran - ger,

strength to the end; Re - fuge from dan - ger, Sa - viour and Friend.



*Unison or Harmony ad lib.*

H. ELLIOT BUTTON.

*Harmony.*

Let all the

Let all the

Let all the world in ev-'ry cor - ner sing My God and King!

Let all the

The heavens are not too high; His praise may thi-ther fly:

The heavens . . . are not too high; His praise . . . may thi-ther fly: The

The heavens are not too high; . . . His praise may thi-ther fly:

earth is not too low; His prais-es there may grow.

Org.

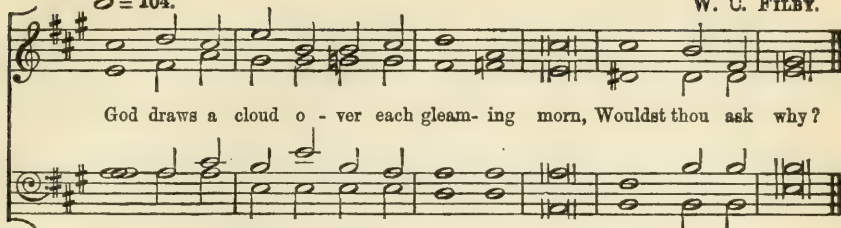
*Unison.*

Let all the world in ev-'ry cor - ner sing My God and King!

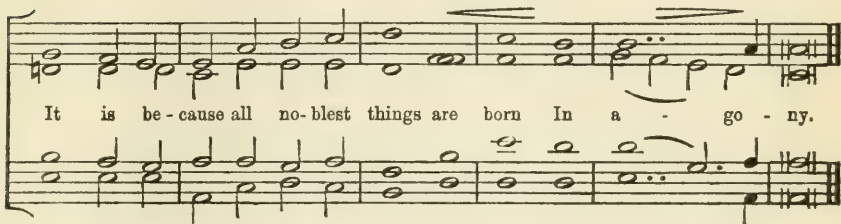
862

## Portsea. 10.4.10.4.

W. C. FILBY.

 $\text{♩} = 104.$ 


God draws a cloud o - ver each gleam - ing morn, Wouldst thou ask why?



It is be - cause all no - blest things are born In a - go - ny.

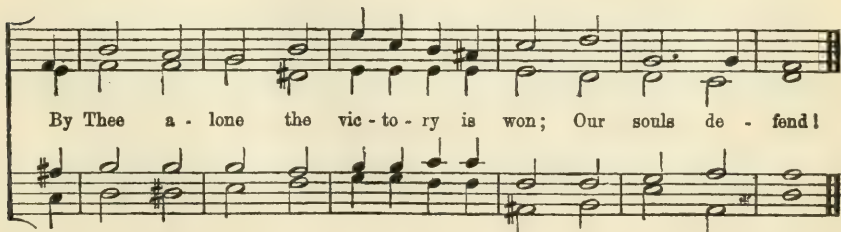
863

## Magister. 10.4.10.4.

H. ELLIOT BUTTON.



Thou art our Mas - ter! Thou of God the Son, Of man the Friend;



By Thee a - lone the vic - to - ry is won; Our souls de - fend!

UNISON OR SOLO.

FERRIS TOZER.

*Slowly.*

O Lord my God, do Thou Thy ho - ly will— I will lie still—

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slowly.' and the dynamics include 'p' (piano) and 'pp' (pianissimo). The lyrics are 'O Lord my God, do Thou Thy ho - ly will— I will lie still—'.

I will not stir, lest I for - sake Thine arm, And break the charm

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'I will not stir, lest I for - sake Thine arm, And break the charm'. Dynamics include 'pp' (pianissimo).

Which lulls me, . . cling-ing to my Father's breast In per - fect rest.

The third system of the musical score. It concludes the piece. The lyrics are 'Which lulls me, . . cling-ing to my Father's breast In per - fect rest.' Dynamics include 'mf' (mezzo-forte) and 'pp' (pianissimo).

REV. J. B. DYKES.

Lead, kindly Light, a - mid the encircling gloom, Lead Thou me on;

The first system of musical notation for the hymn 'Lux Benigna'. It consists of a treble and a bass staff. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in a simple, hymn-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are printed below the staves, aligned with the notes.

The night is dark, and I am far from home, Lead Thou me on.

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'The night is dark, and I am far from home, Lead Thou me on.' are printed below the staves.

Keep Thou my feet; I do not ask to see

The third system of musical notation. The melody continues with a slight change in the bass line. The lyrics 'Keep Thou my feet; I do not ask to see' are printed below the staves.

The dis - tant scene; one step e - nough for me. . .

The fourth and final system of musical notation on this page. It concludes the phrase 'The distant scene; one step enough for me. . .'. The lyrics are printed below the staves.

*Slow and soft.*

Thou God of love! beneath Thy shelt'ring wings We leave our ho - ly dead,

*p*

To rest in hope! From this world's suf-fer - ings . . Their souls have fled!

*pp*

There is no love like the love of Je - sus, Nev - er to

fade or fall, Till in - to the fold of the



peace of God, . . He has ga-thered us all.

868

## Thou didst leabe Thy Throne. Irr.

E. Moss.

By permission, from the "Home Hymn Book."

Thou didst leave Thy throne and Thy king-ly crown, When Thou cam-est to earth for me ;

But in Bethlehem's home there was found no room For Thy ho-ly Na-ti-vi-ty.

### REFRAIN.

O come,

O . . come to my heart, Lord Je - sus, There is room in my heart for Thee, O come,

O come to my heart, Lord Je - sus, There is room in my heart for Thee.



Words by W. TIDD MATSON.

From SCHUBERT.

Glo - ry, glo - ry to God in the High - est! An - gels in cho - rus  
joy - ful - ly cry; Glo - ry, glo - ry to God in the High - est!  
Trem - bling and weak our voi - ces re - ply: Fain would we e - cho their  
an - them a - bove, Fain would we sing to the Foun - tain of love,  
Glo - ry to God in the High - est! What tho' but fee - bly our

ac - cents a - rise, Deign - ing to hear - en. He bends from the skies,

Glo - ry to God in the High - est! *p Org.*

This system contains two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Dynamics include *f* and *p*. The text is written below the staves.

870

# Holy Nativity. Lrr.

A. CROIL FALCONER.

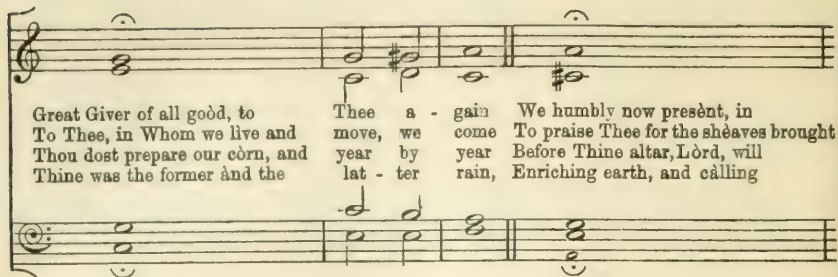
Thou didst leave Thy threne and Thy king - ly crown, When Thou cam - est to earth for me:

But in Bethlehem's home there was found no room For Thy ho - ly Na - ti - vi - ty.

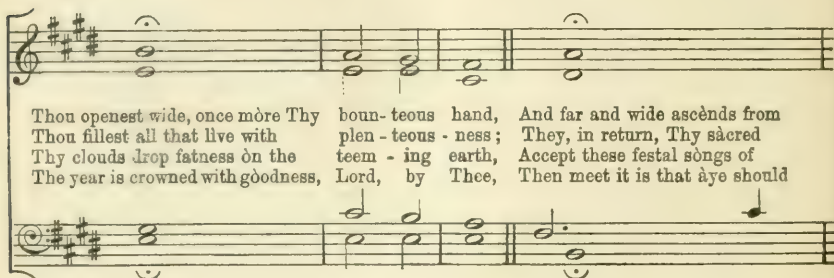
*cres.* *dim. e rall.*

*p* O come to my heart, Lord Je - sus, There is room in my heart for Thee.

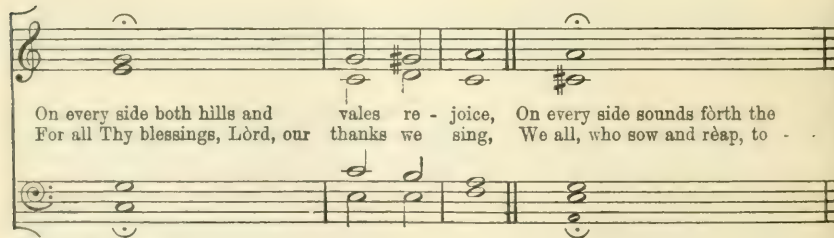
This system contains three staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Dynamics include *p*, *cres.*, *dim. e rall.*, and *p*. The text is written below the staves.



Great Giver of all good, to Thee a - gain We humbly now present, in  
 To Thee, in Whom we live and move, we come To praise Thee for the sheaves brought  
 Thou dost prepare our corn, and year by year Before Thine altar, Lord, will  
 Thine was the former and the lat - ter rain, Enriching earth, and calling

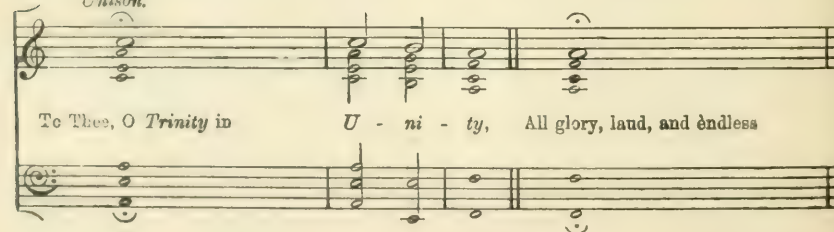


Thou openest wide, once more Thy boun - teous hand, And far and wide ascends from  
 Thou fillest all that live with plen - teous - ness; They, in return, Thy sacred  
 Thy clouds drop fatness on the teem - ing earth, Accept these festal songs of  
 The year is crowned with goodness, Lord, by Thee, Then meet it is that we should



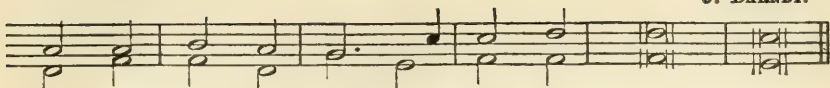
On every side both hills and vales re - joice, On every side sounds forth the  
 For all Thy blessings, Lord, our thanks we sing, We all, who sow and reap, to -

*Unison.*



To Thee, O Trinity in U - ni - ty, All glory, laud, and endless

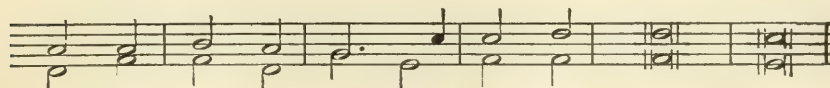
J. BARNBY.



joy - ous strain, Our Har - vest - tide Thanks - giv - ing.  
 safe - ly home, With Har - vest - tide Thanks - giv - ing.  
 we ap - pear With Har - vest - tide Thanks - giv - ing.  
 forth a - gain The Har - vest - tide Thanks - giv - ing.




all the land Glad Har - vest - tide Thanks - giv - ing.  
 name all bless In Har - vest - tide Thanks - giv - ing.  
 rev - 'rent mirth, This Har - vest - tide Thanks - giv - ing.  
 of - fered be The Har - vest - tide Thanks - giv - ing.



grate - ful voice Of Har - vest - tide Thanks - giv - ing.  
 - geth - er bring Our Har - vest - tide Thanks - giv - ing.

*Harmony.*



hom - age be, In Har - vest - tide Thanks - giv - ing.

$\text{♩} = 104.$

*mf*

Yet there is room! The Lamb's bright hall of song With its fair glo - ry

*mf*

*f*

beck-ons thee a - long. Room, room, still room! Oh, en - ter, en - ter now.

*f*

*p*

*cres.*

Day is de - clin-ing, and the sun is low: The sha-dows lengthen, light makes haste to go.

*p*

*f*

*Last verse.*

Room, room, still room, Oh, en - ter, en - ter now. Ere night that gate may close, and seal thy doom.

*f*

*p*

Then the last low, long cry, "No room, no room." No room, no room, Oh, woe-ful cry, . . . "No room!"

*p*



873

## Jehovah Nissi. 10.10. 10.4.

Unison.

F. C. MAKER.

For all the Saints who from their la-bours rest, { Who Thee by faith before the } world con-fessed,

Thy Name, O Jesu, be for ev - er blest. Al - le - lu - ia!

874

## St. Philip. 10.10. 10.4.

J. BARNBY.

From "Serum Hymnal," by permission of Messrs. Brown &amp; Co.

For all the Saints who from their la-bours rest, . . Who Thee by

faith be-fore the world con-fessed, Thy Name, O Je-su,

be for ev-er blest. Al-le-lu-ia! Al-le-lu-ia!



875

## Loddon. 10.10. 10.6.

ARTHUR H. BROWN.

Because I knew not when my life was good, And when there was a light up- on my path,

But turned my soul per - verse-ly to the dark— O Lord, I do . . re - pent.

876

## Eventide. 10.10. 10.10.

Dr. W. H. MONK.

By permission, from "Hymns Ancient and Modern."

A - bide with me; fast falls the e - ven - tide; The dark-ness

deep - ens; Lord, with me a - bide; When o - ther help - ers

fail, and comforts flee, Help of the help-less, O a-bide with me.

877

**St. Agnes. 10.10. 10.10.**

JAMES LANGRAN.

Wea-ry of earth and la-den with my sin, I look at

heaven and long to en-ter in; But there no e-vil

thing may find a home; And yet I hear a voice that bids me "Come."

878

## Westerham. 10.10. 10.10.

W. C. FILBY.

From the "Song of Praise," by permission of Lady Victoria E. Freke.

 $\text{♩} = 104.$ 

Wear-y of earth and la-den with my sin, I look at heaven and long to en-ter in;

*cres.* *dim.*  $< >$   
But there no e-vil thing may find a home; And yet I hear a voice that bids me "Come."

879

## St. Keberne. 10.10. 10.10.4.

ARTHUR H. BROWN.

It passeth knowledge, that dear love of Thine, My Jesus Saviour, yet this soul of mine

Would of Thy love, in all its breadth and length, { Its height and depth and } ev - er - last - ing strength Know more and more.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and also begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics are written below the staves.

We ask not that our path be al-ways bright, But for Thine aid to walk there-

The second system of music continues the melody. It features two staves with treble and bass clefs. The music includes various note values and rests, with the lyrics positioned between the staves.

- in a-right; That Thou, O Lord! taro' all its de-vious way, Wilt

The third system of music includes a bracketed instruction above the staff: "All verses except the last." The music continues on two staves with treble and bass clefs, with lyrics below.

give us strength suf-fi-cient to our day, For this, for this we pray.

The fourth system of music is marked with a bracketed instruction: "Last verse." It is written in 4/2 time, indicated by the time signature at the beginning of the system. It consists of two staves with treble and bass clefs, with lyrics below.

And crowns of glo-ry win, and crowns of glo-ry win.

H. ERNEST NICHOL.

We ask not that our path be al - ways bright, But

for Thine aid to walk there - in a - right; That Thou, O Lord! thro'-

all its de - vious way, Wilt give us strength suf -

- fi - cient to our day, For this, for this . . . we pray.

BERTHOLD TOURS.

For the dear love that kept us through the

night, And gave our senses to sleep's gentle sway,-

For the new mi - ra - cle of dawn - ing light Flush - ing the

east with pro - phe - cies of day, We thank Thee, O our God!



*p*

The day is gen - tly sinking to a close, Faint - er, and yet more faint the

*cres.*

*f*

sun - light glows. O bright - ness of . . . Thy Fa - ther's glo - ry, Thou, E -

*f*

- ter - nal light of life, be with us now; Where Thou art pre - sent

*p*

dark - ness can - not be; . . . Mid - night is glo - rious noon, O Lord, with Thee.

Dr. BENNETT GILBERT.

*Slowly.*  
*p*  
  
 Long did I toil, and knew no earth - ly rest; Far

did I rove, and found no cer - tain home; At last I sought them

in His sheltering breast, Who opes His arms and bids the wea - ry come.

*p*  
 With Him I found a home, a rest Di - vine; And I since then am His and He is mine.  
*f*

885

Genoa. 10.10. 10.12.

HENRY SMART.

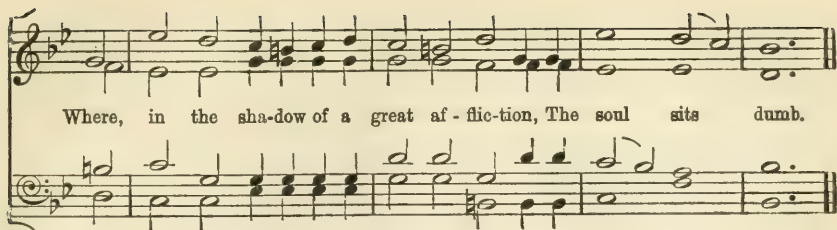
Bear Thou my bur - den, Thou who bear'st my sin; Both  
are too hea - vy, Lord, for me to bear; . .  
Oh! take them, call them Thine; yes, Thine, though mine; And  
give me calm re - pose in hours of fear and care.

886

Whittier. 11.4. 11.4.

H. ELLIOT BUTTON.

With si - lence on - ly as their be - ne - dic - tion, God's an - gels come,




Where, in the sha-dow of a great af-flic-tion, The soul sits dumb.

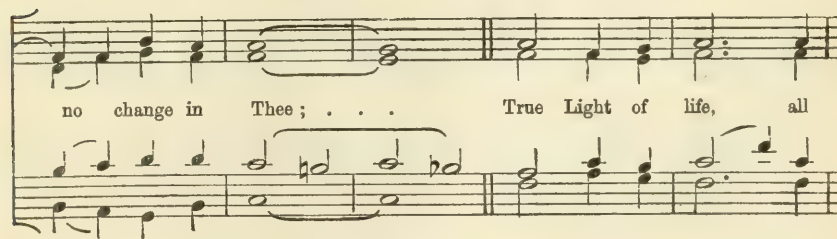
887

# True Light. 11.6.11.6.

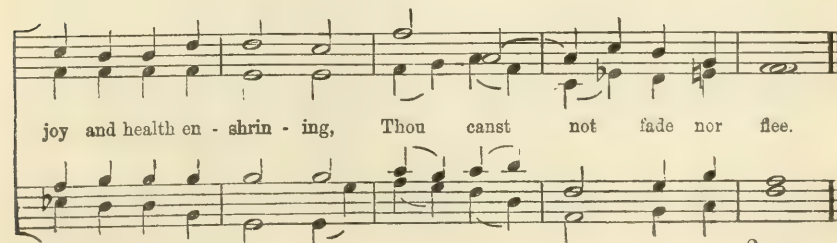
FERRIS TOZER.



Light of the world! for ev-er, ev-er shin-ing; There is



no change in Thee; . . . True Light of life, all



joy and health en-shrin-ing, Thou canst not fade nor flee.

I think, when I read that sweet sto - ry of old, When

Je - sus was here a - mong men; How He called lit tle chil - dren as

lambs to His fold, I should like to have been with them then!

I wish that His hands had been placed on my head, That His

arm had been thrown a - round me; And that I might have seen His kind



look when He said, "Let the lit - tle ones come un - to Me!"

889

**Beautiful Stream.** 11.7. 11.7. 7.7. 10.7.

J. BAPTISTE CALKIN.

By permission of the Wesleyan Methodist Sunday School Union.

O have ye not heard of a beau-ti - ful stream, That flows thro' our Fa - ther's land?

Its wa-ters gleam bright in the hea-ven-ly light, And rip-ple o'er gold - en sand.

**CHORUS.**

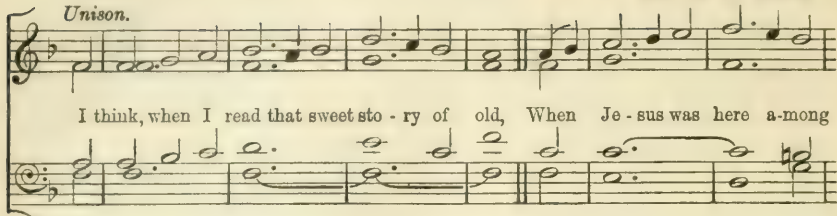
O seek that beau-ti - ful stream, Seek now that beau-ti - ful stream:

Its wa-ters so free are flow-ing for thee, O seek that beau-ti - ful stream.

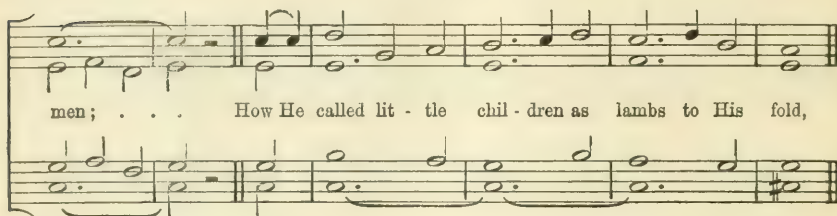


## St. Cecilia. Irr.

Rev. H. J. POOLE.

*Unison.*

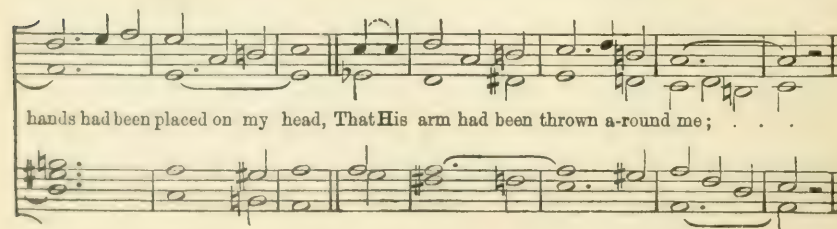
I think, when I read that sweet sto - ry of old, When Je - sus was here a-mong



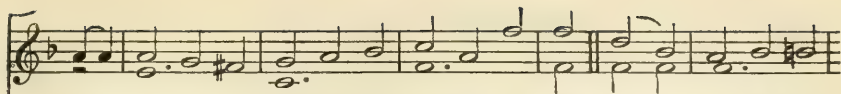
men; . . . How He called lit - tle chil - dren as lambs to His fold,



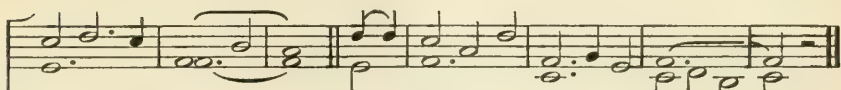
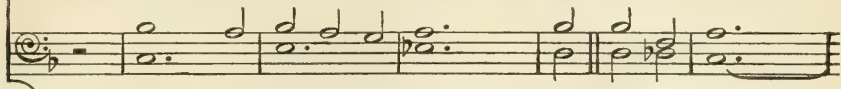
I should like to have been with them then! . . . . I . . wish that His



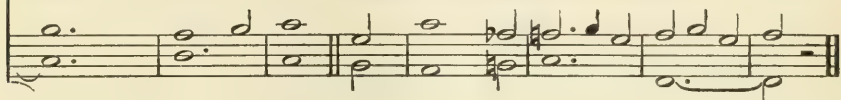
hands had been placed on my head, That His arm had been thrown a-round me; . . .



And that I might have seen His kind look when He said, "Let the lit - tle ones



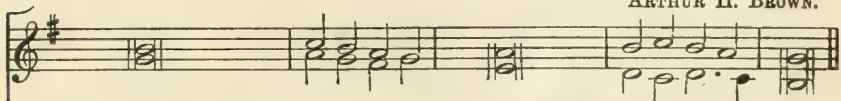
come un - to Me, . . . . Let the lit - tle ones come un-to Me." . . . .



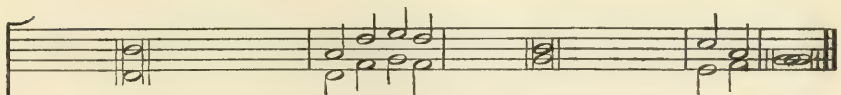
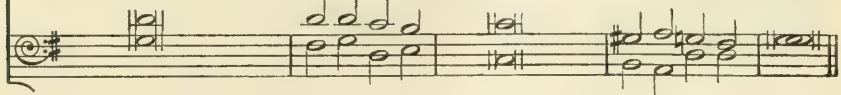
891

**St. Feock.** 11.10. 11.10. or 9.8. 9.8.

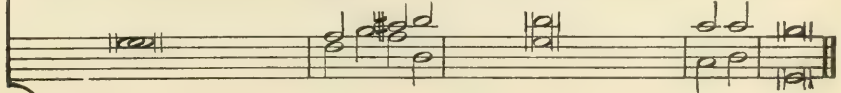
ARTHUR H. BROWN.



Oh! for the peace that floweth as a riv - er, Making life's desert pla - ces bloom and smile!



Oh! for the faith to grasp heaven's light for ev - er, Amid the shadows of earth's "lit - tle while."



JOHN E. WEST.

Still, still with Thee, when pur-ple morn-ing break-eth, When the bird  
wak-eth; and the sha-dows flee; . . Fair-er than morn-ing,  
love-lier than the day-light; Dawns the sweet consciousness, I am with Thee.

JOHN E. WEST.

Hark! hark, my soul! an-gel-ic songs are swell-ing O'er earth's green

fields, and o - cean's wave-beat shore: How sweet the truth those

bless-ed strains are tell - ing Of that new life when sin shall be no more.

*Unison.* *poco cres.* *Harmony.*

An - gels of Je - sus, An - gels of light, . . Sing - ing to

*dim.* *p* *rit.*

wel - come the pil - grims, the pil - grims of the night!

ARTHUR MORRIS EDWARDS.

Hark! hark, my soul! an - gel - ic songs are swell - ing O'er earth's green fields, and

o - cean's wave-beat shore: How sweet the truth those bless-ed strains are tell - ing

Of that new life when sin shall be no more. An - gels of Je - sus,

light,

An - gels of light, Sing-ing, sing - ing to wel - come the pil-grims of the night!

H. SMART.

By permission, from "Hymns Ancient and Modern."

*p*

Hark! hark, my soul! an - gel - ic songs are swell - ing O'er earth's green fields, and

*p*

*mf*

o - cean's wave-beat shore: How sweet the truth those bless-ed strains are tell - ing

*mf*

*f*

Of that new life when sin shall be no more. An - gels of Je - sus,

*f*

*f*

An - gels of light, Sing - ing to wel - come the pil-grims of the night!



J. BARNBY.

Thou know-est, Lord, the wea-ri-ness and sor-row Of the sad heart that

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is in 11/10 time, indicated by the '11.10.' in the header. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

comes to Thee for rest; Cares of to-day, and bur-dens for to-mor-row,

The second system of music continues the melody and accompaniment. It features similar rhythmic patterns and chordal textures as the first system, with the lyrics continuing below the staves.

*A little slower.*  
Bless-ings im-plored, and sins to be con-fessed; We come be-fore Thee

The third system of music begins with the instruction 'A little slower.' written above the staff. The tempo change is reflected in the spacing of the notes. The lyrics continue below the staves.

at Thy gra-cious word, And lay them at Thy feet: Thou know-est, Lord.

The fourth and final system of music concludes the piece. It features a final cadence with sustained chords in the lower staff. The lyrics conclude with 'Thou know-est, Lord.'

Rev. J. B. DYKES.

By permission, from "Hymns Ancient and Modern."

*p* *cres.*

Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to Thee:

*p* *cres.*

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y,

*f*

God in Three Per - sons, Bless - ed Trin - i - ty!

898

## Cherbourg. 11.10. 11.10.

W. C. FILBY.

$\text{♩} = 108.$  *p*

Oh! for the peace that flow-eth as a riv - er, Mak-ing life's

de - sert pla - ces bloom and smile! Oh! for the faith to

grasp heaven's light for ev - er, A - mid the sha-dows of earth's "lit-tle while."

899

## Passion. 11.11. 10.6. or 11.11. 11.6.

German. *Harmonized by* BACH.

O bless - ed Je - sus, what is Thy trans - gres - sion? That

Thou must suf - fer all this vile op - pres - sion. What is Thy guilt? In -

- to what err - ing . . . way Did Thy blest foot - steps stray?

*\* It is suggested that C $\sharp$  be used in all verses except the last.*

900

# Balmore. Irr.

E. Moss.

Is thy cruse of com-fort wast-ing? rise and share it with an - other,

And through all the years of fam - ine it shall serve thee and thy bro - ther:

When spring un - locks the flow ers to paint the laugh - ing soil; When

sum - mer's balm - y show - ers re - fresh the mow - er's toil;

When win - ter binds in frost - y chains the fal - low and the flood; In

God the earth re - joic - eth still, and owns its Mak - er good.

Dr. J. FREDERICK BRIDGE.

*Slow.*

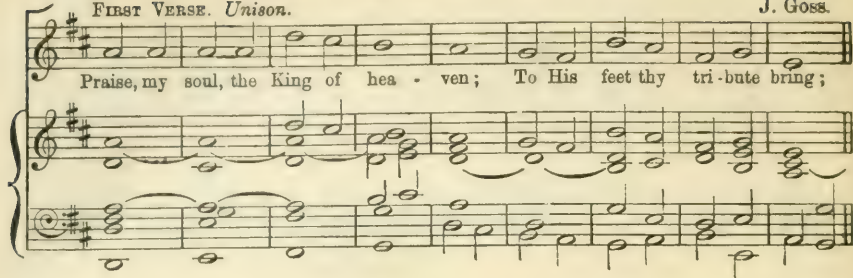
Bro - ther, thou art gone be - fore us ; and thy saintly soul is flown

Where tears are wiped from ev - 'ry eye, and sor - row is un known ;

From the bur - den of the flesh, and from care and fear re - leased,

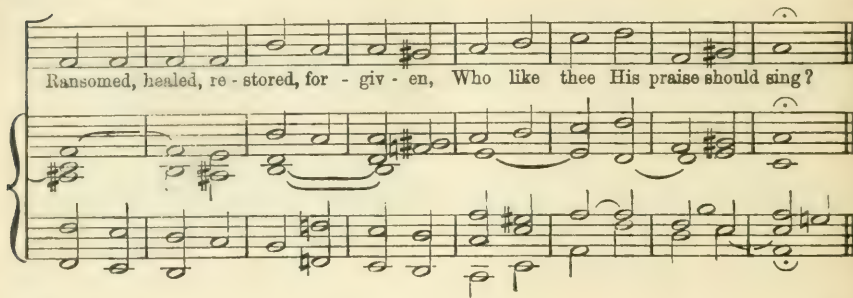
*rall.*  
"Where the wick - ed cease from trou - bling, and the wea - ry are at rest."



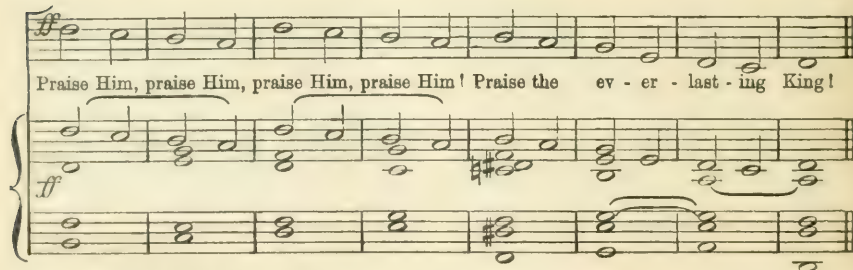
FIRST VERSE. *Unison.*

Praise, my soul, the King of hea - ven; To His feet thy tri - bute bring;

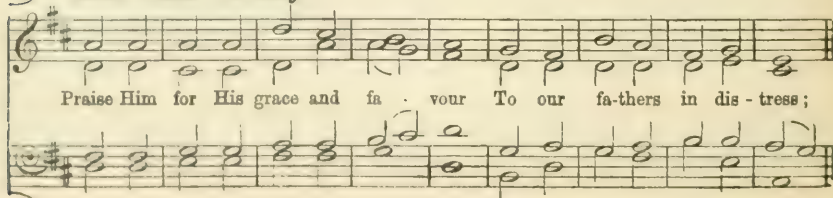
Ransomed, healed, re - stored, for - giv - en, Who like thee His praise should sing?



Praise Him, praise Him, praise Him, praise Him! Praise the ev - er - last - ing King!



Praise Him, praise Him, praise Him, praise Him! Praise the ev - er - last - ing King!

SECOND VERSE. *Harmony.*

Praise Him for His grace and fa - vour To our fa - thers in dis - tress;

# PRAISE, MY SOUL.

Praise Him, still the same for ev - er, Slow to chide, and swift to bless:

*ff*

Praise Him, praise Him, praise Him, praise Him! Glo-rious in His faith-ful - ness.

*ff*

## THIRD VERSE. Trebles only.

*Slower.*

Fa-ther-like, He tends and spares us, Well our fee-ble frame He knows:

*Slower.*

In His hands He gent-ly bears us, Res-cues us from all our foes;

In His hands He gent-ly bears us, Res-cues us from all our foes;

In His hands He gent-ly bears us, Res-cues us from all our foes;

# PRAISE MY SOUL.

*ff*

Praise Him, praise Him, praise Him, praise Him! Wide-ly as His mer-cy flows.

*ff*

## FOURTH VERSE. *Harmony.*

*p*

Frail as sum-mer's flower we flour-ish, Blows the wind, and it is gone;

*cres.*

But, while mor-tals rise and per-ish, God en-dures un-chang-ing on.

*ff*

Praise Him, praise Him, praise Him, praise Him! Praise the high e-ter-nal One!

*ff*

## PRAISE, MY SOUL.

FIFTH VERSE. *Unison.*

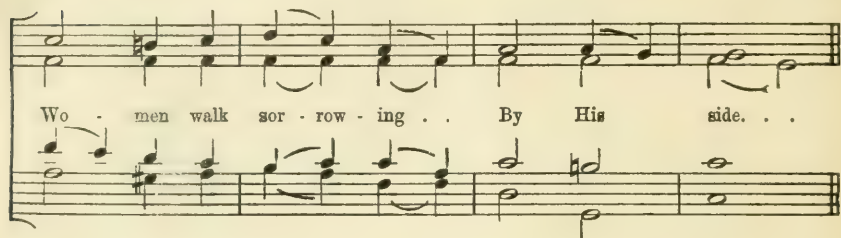
An - gels, help us to a - dore Him: Ye be - hold Him face to face;

Sun and moon bow down be - fore Him, Dwell - ers all in time and space,

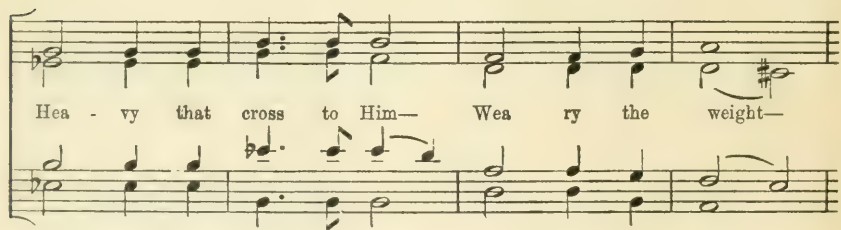
*f*  
Praise Him, praise Him, praise Him, praise Him! Praise with us the God of grace.



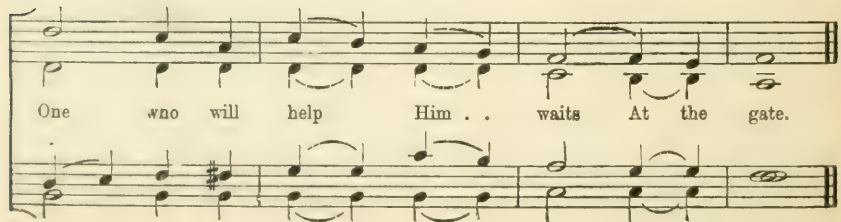
In His own rai - ment clad, With His blood dyed,



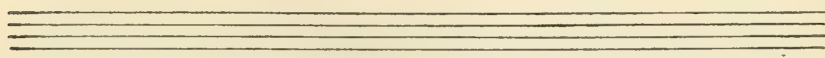
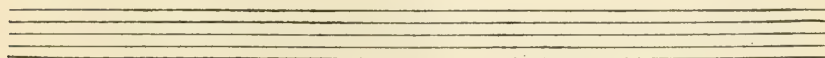
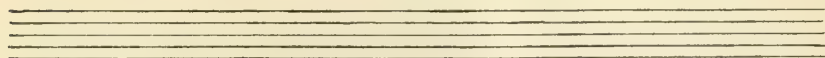
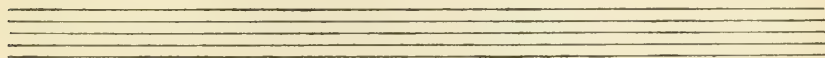
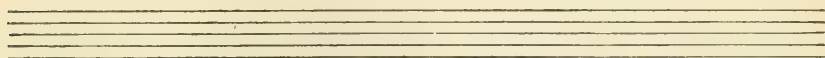
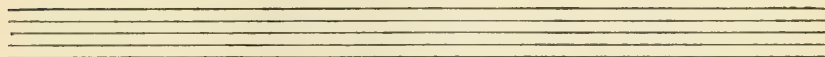
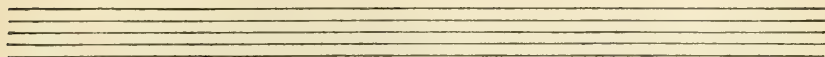
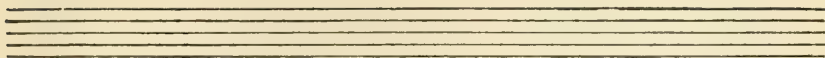
Wo - men walk sor - row - ing . . By His side. . .



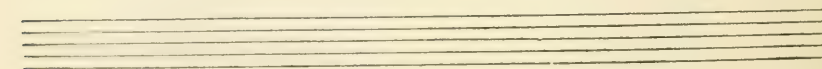
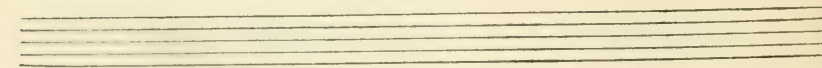
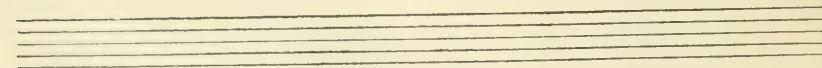
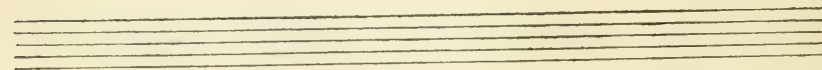
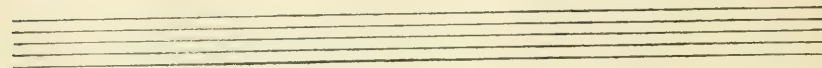
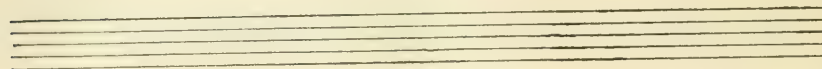
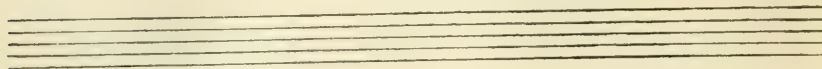
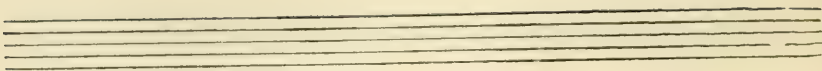
Hea - vy that cross to Him— Wea ry the weight—

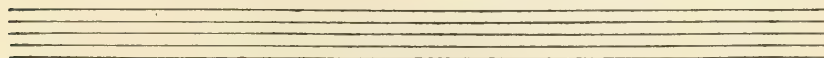
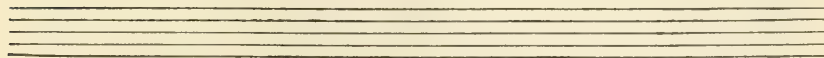
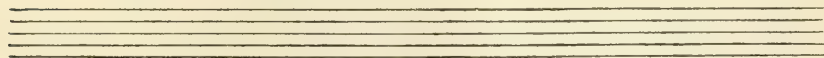
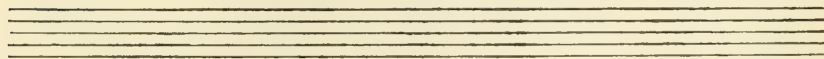
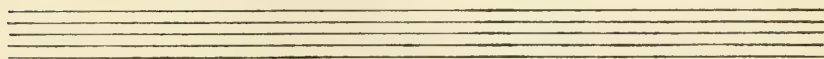
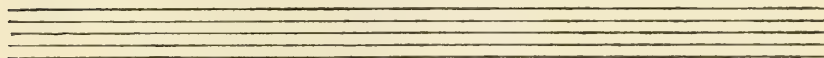
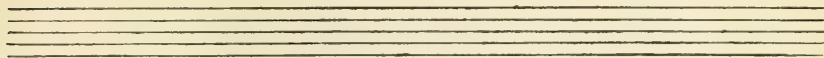
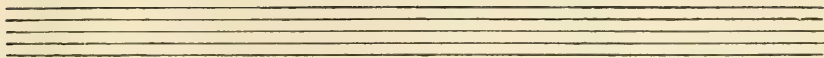


One who will help Him . . waits At the gate.









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Words or Tune Suggested for Vesper Hymn

- 40 Benson - Father of love & power - 6, 6, 4, 6, 6, 6, 4  
53 Bishopstrowne - Thru the day Thy love hath spared us - 8, 7, 8, 7, 7, 7  
691 Kirby Bedon - Father of love & power - 6, 6, 4, 6, 6, 6, 4  
693 St. Matthew, 2 - The day is past & over - 7, 6, 7, 6, 8, 8  
13, 25 Vesper Hymn (Harris) - Thru the day Thy love hath spared us - 8, 7, 8, 7, 7, 7  
40 Vespers (Brettton) - Lord, keep us safe this night - S, M.  
487 Memoriam (Lillie) - O Saviour, ere we part (dup 40) - S, M.  
4 Vesp. Hymn, last - Thou who watchest night & day - 4, 7, 8, 1  
Words, Goodby, music Benson.

259280

Author

RHymn  
B

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